

inside out

H A R D C O R E

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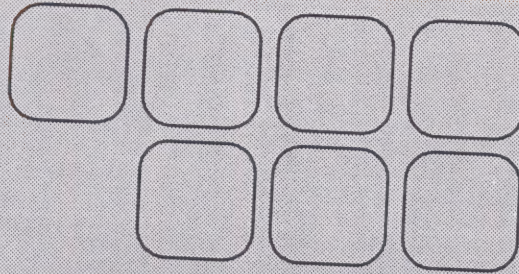
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by mail
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bloodlet a charles i
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the bastard graffiti

- ▶ EARTH CRISIS
- ▶ BRUTAL TRUTH
- ▶ FALL SILENT
- ▶ GEHENNA
- ▶ ASSUCK
- ▶ CANDIRIA
- ▶ GRAFFITI



INSIDE OUT NUMBER 16

- ▶ REVIEWS
- ▶ HARDLINE
- ▶ INTERNAL BLEEDING
- ▶ DAY OF SUFFERING
- ▶ MORE

\$2 POSTPAID

Box 770372

LAKEWOOD, OH 44107



a picture of me

I hope you like the zine and all that... this has been so much work to put out... but every bit of energy i put in to it has been 1000% worth it, for real.

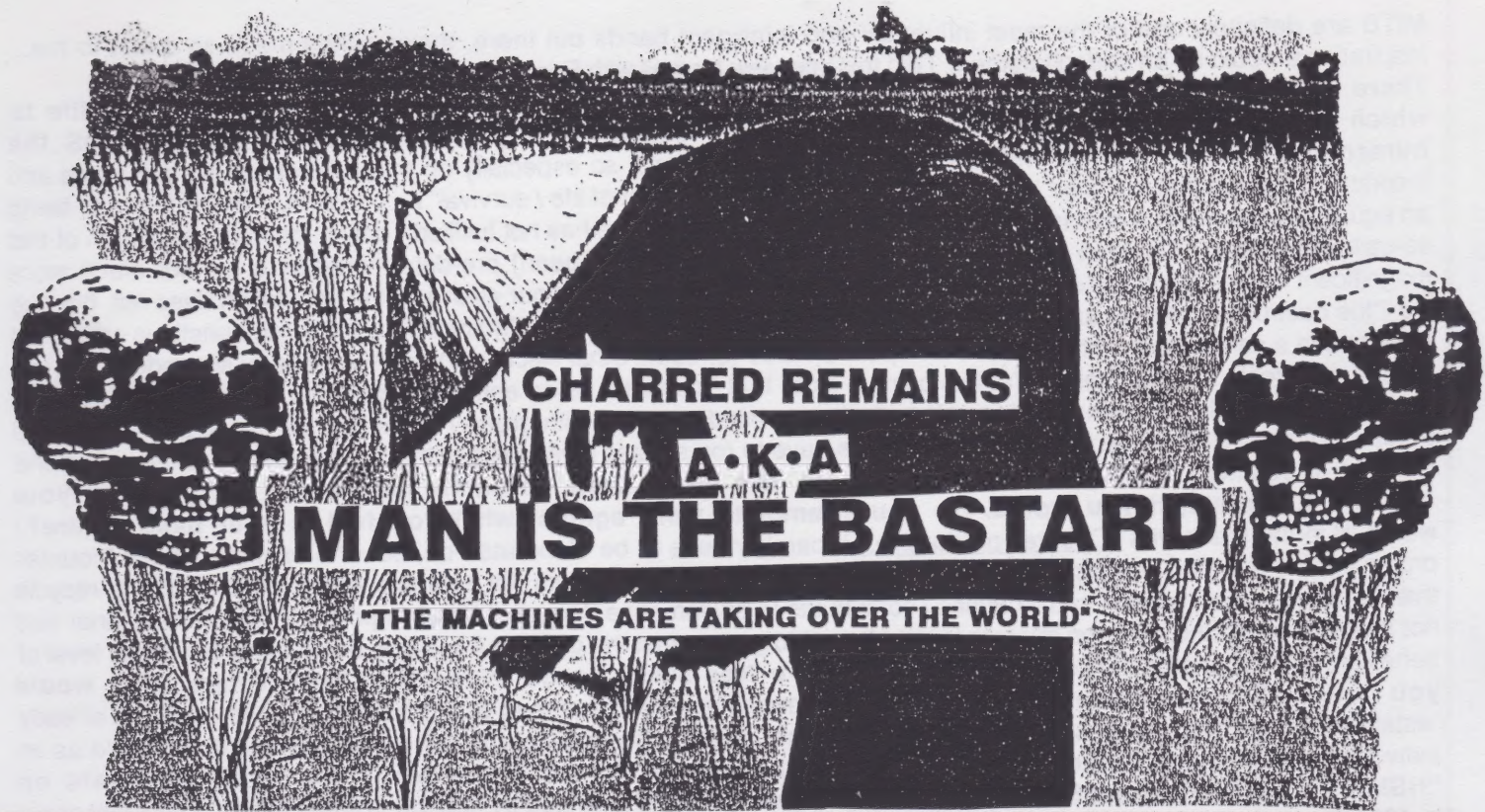
By the time this comes out, I will have moved about 2000 miles away from where I'm sitting right now, which is a crazy thought.

The circulation this issue will be 2000. It would be nice of you to write to me and ask for distro or ad rates, because I need money. Thanks. Be nice / stay straight, OK?

FINN MCKENTY @
PO BOX 770372
LAKEWOOD, OH
44107

steve and chris 213 • pessimiser heads
• Matt avg • MONster X • timothen &
martin • spc ONE • eOn • sewer •
mauz, dino & dysTopia • wood / mitB
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heads • carrie & dan • all distros
who've helped out • Dave and hardware
• JILL cutrone • whoever makes ufc •
segt • mare • pashe • us • nsa • 625
• kathleen • all Snohomish heads
(Justin, Kevin, Paul, etc.) • Wally
Johnson • jeff robinson / Capitalist
• fallout • whirled, grinding peace,
Reservoir, 625, ghetto defendant, deaf
American, excursion recalitrant,
and all other labels and people who
send me things • 10 things zine •
ken & prank • becca firefly • BOB
suren • and special thanks in advance
to all the cool kids and people I'll
meet and see... it's YOU WHO MAKE IT
ALL WORTH IT.

STR8edGE
XXX



CHARRED REMAINS

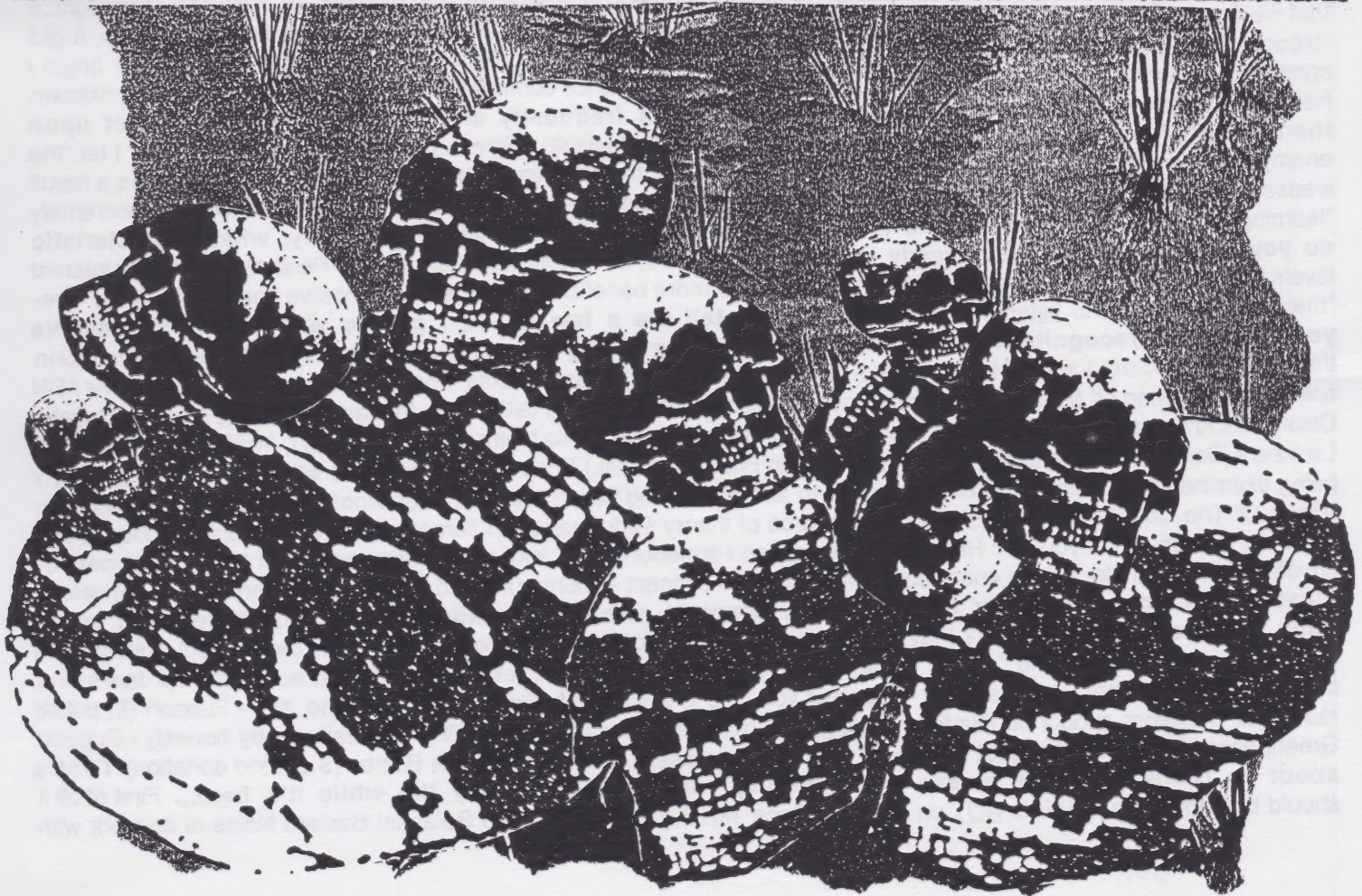
A.K.A

MAN IS THE BASTARD

"THE MACHINES ARE TAKING OVER THE WORLD"

21

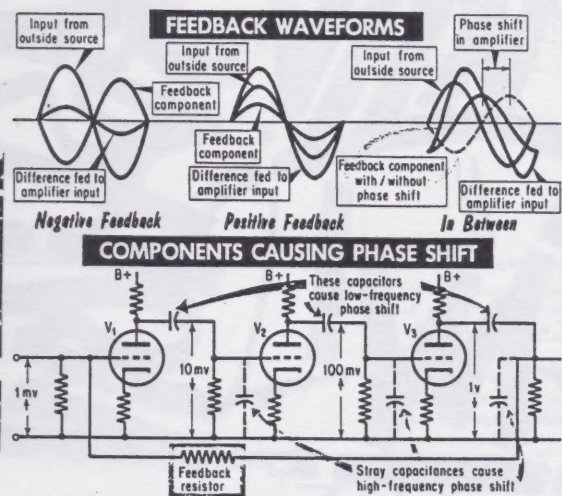
—FLYING LIMBS IN THE WORLD OF CORPORATE OVERLORD MENTALITY, TREES AND SOLDIERS SUFFER THE SAME FATE. FOR THE SAME REASON



MITB are definitely one of the most influential and intelligent bands out there. their songs mean so much to me... Inspirational would be an understatement. I did this interview by mail with Eric Wood in January of 1997.

There is a segment which believes that mankind, like any other animal, has a dharma, a way of life to which it is suited and intended for. What is your reaction? If you subscribe to this, what IS the human dharma? I'm only as "well read" as my own perceptions, so especially on this subject and it's principles and theories... I believe that mankind has a duty to make this "experiment of life / survival" be one of success in terms of being an equal participant not a destructive - dominating one - one he / she has not fulfilled - only a microscopic portion of this so-called "mankind" (?) even "gets it" which could be (or could have been) pre-determined by a greater much more magnificent force - unfortunately for all other living elements the majority of our ever growing population does not. It is like we ("the destructive breed") are in this non-hypothetical experiment where we ("mankind") are the rambunctious child left alone in a candy store with money to be spent on food (or some other necessity) and we foolishly squander all of our money on sweets... I don't believe (at this point in time) that "mankind" as an entity was meant to peacefully co-exist with the rest of the world - humans are legends in their own minds content with greed / deception. as usual, a small, minute group is trying to save us from self-destruction. We have to (on a mass level) learn without experiencing selfishness if the world is to continue. That is what I subscribe to. **In the same vein, "Human nature is _____," in your opinion. Elaborate, if you would. Do you attempt to work against what you feel is your base nature?** I would fill in the blank with "Counter productive." It barely needs to be elaborated on, but one example of this "counter production" is recycled waste products- glass, paper or especially aluminum, for example, takes more energy to recycle than to produce from scratch and it causes / contributes to an immense degree of "thermo-pollution" which this planet was not meant to withstand. I do (on my own level) attempt to go "against the grain" but it is only on an extremely small level of behavior. "Trying" at all is the key, you know?!? **Given a free 5"x5" space in the New York Times, what would you put in it?** I would donate it to "EartFirst!" and let them have free reign over what was to be printed - they are already "established" and can / could say much more in that tight space to be beneficial to our consciousness than I could as an individual... **In a more mundane vein, although I realize it is old, I wonder if you could elaborate on "HSMP"?** "HSMP" (Hispanic Small Man Power), which was written / arranged by Kenyon. It came after our very first show in 1991 when violence reared its ugly head (during, I believe, Capitalist Casualties' or our set). Things were getting out of hand, alcohol was being thrown, outsiders (people in the club not there for the music) yelling to "Shut the fuck up" while under the influence of fucking booze and all other assorted goodies... All of a sudden (in the storm's eye of chaos / madness), a small, little hispanic man in a gold vinyl or leather sportcoat and dark pressed slacks with dress loafers is making his way to the front of the stage. When he reaches the stage, he somehow manages to get ahold of a microphone (did Kenyon or one of Capitalist Casualties hand him the microphone he obtained? It's all a blur- now a mike still got into the powerful little man's hand!!) In broken English he got the attention of the crowd and pleaded for everyone to recognize that we are not all that different and to lay down our guards of defense and try to have a good time. Somehow, it got through and applause to the Mighty HSM followed... The show continued till the end... Someone from another origin / community brought all together in the early West Coast power violence community- the HSM is a fucking great unknown hero. **What moods / emotions do you experience most frequently and in what ways do you act upon them?** Lack of satisfaction (although most dear to me say it's bullshit) / Stress / Chronic fatigue syndrome. I let "the enemy" win the war much too often by allowing the above points / conditions assume positions of priority and as a result weaken me. I don't blame postal workers with an "automatic weapons fetish" either. the mechanics of society are extremely "learning deficient." **What would you most like to change about yourself? Conversely, what characteristic do you value most that you already have?** My impatient, never satisfied daily feeling. Persistence with my interest levels to sound and life in general... Listening more is far more beneficial than offering repetitive complaints- "they" live- "they" do not want us to listen- it's that simple. **Please tell me a few bands / people who you think deserve your respect / recognition.** Marc / Theologian (for waiting so long for us to record); Chris / Pessimiser (same fuckin thing!!); Shawn / Carol Kelly of Houston, Texas (Incredible humans); Masami Akita - Merzbow; Release Ent. (Merzbow / BN split LP / disc); King Of Monsters Records (Locust / BN split 10" - endless faith to our "metamorphisizing sound"); Spastic Colon (Los Angeles); Damian Romero (Speculum Fight) Los Angeles; Jello bialfra (For his honesty); AIPR (Pillig, Germany); Larmnerv (Darmstadt, Germany); Prank! Records (San Francisco, Calif.) **Who is command of all this?** We are definitely "Dawn Of The Dead" it is (seriously) a better source of theory / information - I sometimes have to laugh out loud for no apparant reason- don't you?!? Human righteousness / superiority is a joke of an invention... Just take the concept of "invention" for example- it is an enormously broad general concept - enormous good and evil and everything in between... **What advice would you offer those who feel trapped within the treadmill of their lifestyle, be it work, punk, drop out or whatever?** Play music, don't just listen to it. Be your own scholar, your own school. Really learn instead of sitting around and "crying" about atrocities that are / or have taken place, invest some of your tears in a compassionate manner. For example: -Volunteer you time to a suicide hotline, runaway hotline, etc. - Support (\$) public radio that is listener supported (Radio that does not receive corporate underwriting is usually pretty honest) - Support Greenpeace (\$) or time) - Support EartFirst! (\$) or merchandise) - Support Food Not Bombs (\$) or food donation) **That's about it. Thank you, and please add anything you'd like and enjoy life while it's here...** First of all it should be known that MITB is NOT on Relapse Recs. MITB has not signed to Relapse! Bastard Noise di do work with

Release Ent. (A sub label or Relapse Recs) in the form of a split 12" / CD with Tokyo, Japan's Merzbow- doing this release does not constitute MITB signing to Relapse. All of you bloodsucking self-righteous, go find a different witch to burn... MITB has no final control over Relapse selling our records for sky-high prices!! we are not happy with this either- we sincerely hope this clarifies things up a little bit. "With desperation comes judgement!" Oh, one more thing- are you folks Hello Kitty fans? I saw the curtain in your van and the stickers on your bass... Kenyon and myself (then Lawrence) who is our "latest new member" are the only real fans within the line-up... It's a ver surreal world that Hello Kitty and friends inhabit! Thanks Finn!



DEVASTATING SOUNDWORKS PRESENTS



CHARRED REMAINS

A.K.A

MAN IS THE BASTARD

"THE MACHINES ARE TAKING OVER THE WORLD" TOUR



"H.S.M.P."

PEOPLE WITH AN ANGRY MINDSET
BREEDING THEIR
MISUNDERSTANDING
SOMETIMES IN A WORLD OF
ASSHOLES
ONE COMES FORTH TO RESTORE
FAITH
THERE WAS A SMALL MAN IN "PICO"
WITH A JOYOUS HEART AND POWER
SPEAKING UP "WE'RE NOT ALL THAT
DIFFERENT"
I LIVE IN THAT JOYOUS HOUR
WE MUST ALL RECEIVE HIS NATURE
PEACE IS COMING
COURTESY IS KING
LOVE IS POWER
TAKE THAT TO THE FUCKING BANK!

BRUTAL TRUTH • DISASSOCIATE • CATTLE PRESS
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SUNDAY JUNE 9TH • CBGB • 315 BOWERY
DOORS 8 PM • \$5.00 • 16+ ID REQ'D



CHARRED REMAINS
A.K.A.

MAN IS THE BASTARD

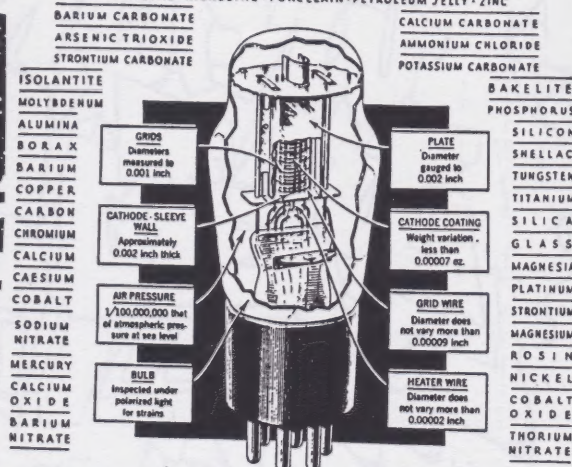
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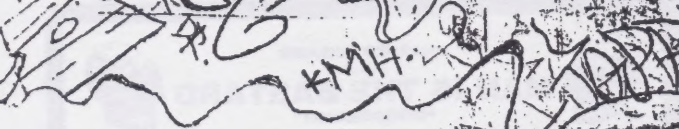
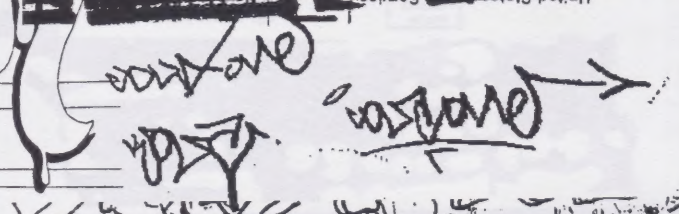
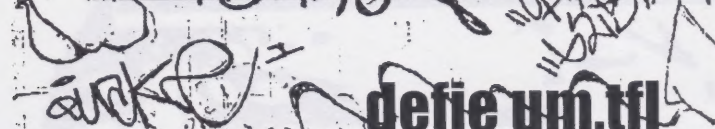
CHARRED REMAINS/PINK TURDS IN SPACE SPLIT 7" EP
SELF RELEASED-DISTRIBUTED BY SLAP-A-HAM RECORDS
AUNT MARY/MAN IS THE BASTARD SPLIT 7" EP
RELEASED BY AUNT MARY AND MAN IS THE BASTARD
"BACKWARDS SPECIES" 7 SONG 7" EP
ECOCENTRIC RECORDS-KOBLENZ, GERMANY
"SUM OF THE MEN...THE BRUTALITY CONTINUES" 8 SONG 12" EP
VERMIFORM RECORDS
UNSEEN NOISE DEATH/MAN IS THE BASTARD 7" EP
SELF RELEASED
"ABUNDANCE OF GUNS" 9 SONG 7" EP
S.O.A. RECORDS-ROME, ITALY
"ABUNDANCE OF GUNS" 10 SONG 7" EP
SELF RELEASED
BLEEDING RECTUM/MAN IS THE BASTARD SPLIT 12" EP
SELF RELEASED
"SANCTITY OF OIL" (BIZARRE UPROAR/MAN IS THE BASTARD SPLIT 7" EP)
SELF RELEASED
CROSSED OUT/MAN IS THE BASTARD SPLIT 7" EP
SLAP-A-HAM RECORDS
PINK FLAMINGOS/MAN IS THE BASTARD SPLIT 7" EP
FAREWELL RECORDS-OBERRAUSSEN, GERMANY
"OUR EARTH'S BLOOD" 7" EP
VERMIFORM RECORDS
"SOURCES OF POWER...FROM ANOTHER WORLD" (UNSEEN NOISE DEATH/
BIZARRE UPROAR/MAN IS THE BASTARD SPLIT 12")
SELF RELEASED
"ANGER AND ENGLISH" (SCAPEGRACE/MAN IS THE BASTARD/FACTORY/
CAMPAIGN SPLIT DOUBLE 7" EP)
FRAMEWORK
BORN AGAIN/MAN IS THE BASTARD SPLIT 8" EP
VERMIFORM RECORDS
BIZARRE UPROAR/MAN IS THE BASTARD SPLIT 7" EP
SELF RELEASED WITH BIZARRE UPROAR
"1937 EPIPHONE BANJO AMP" 3.5" DISK FOR MACINTOSH COMPUTER
SELF RELEASED
CAPITALIST CASUALTIES/MAN IS THE BASTARD SPLIT 12" EP
SIX WEEKS RECORDS
AGATHOCLES/MAN IS THE BASTARD SPLIT 7" EP
THEOLOGIAN RECORDS/PESSIMISER FANZINE

COMPILATION TRACKS NOT INCLUDED

LAVA-MICA-TIN-SODIUM CARBONATE • M O N E L • SILVER OXIDE
SODIUM ALUMINUM FLUORIDE • RESIN (SYNTHETIC) • ETHYL ALCOHOL
LEAD ACETATE • MALACHITE GREEN • GLYCERINE • ZINC CHLORIDE • IRON
MARBLE DUST • WOOD FIBER • STRONTIUM NITRATE • LEAD OXIDE • ZINC OXIDE
MISCH METAL • NIGROSINE • PORCELAIN • PETROLEUM JELLY • ZINC

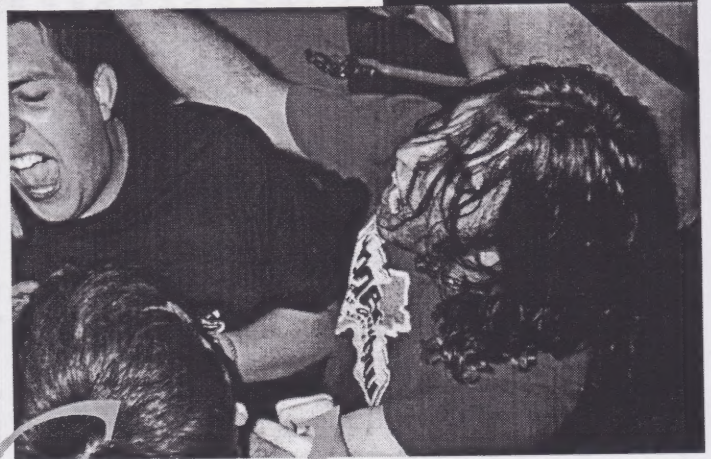
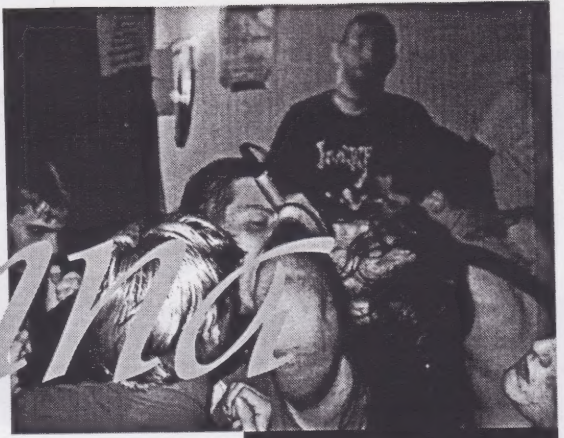


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gehenna

Gehenna



all photos this page by drew-
curb@primenet.com

Avulsion

Assuck has been topped. You aliens and all that? Oh yeah, definitely. Oh my God, heard any of the Avulsion yes. And they Freemasons? records. They're the bets Tony's father is a Freemason, grindcore band I've heard in actually. Yeah. It seemed years- almost reminds me of like most of the lyrics were in that vein... Do Morbid Angel or Carcass. Crazy you think the government technical guitars, whirlwind you think the government drums, and 1:00 songs... they could ever be reformed? got it all. What else is there It think it's all fucked up. to say? I guess just go buy I'm kind of middle of the road. their records. I called Matt, I mean, Jim, Tony, and even the guitarist, up the summer Eric, our bass player, they're of 96 and did this. He was into reading up and all that really fun and nice, too. Oh, shit. They read a lot. A lot and they have a 7" and two of underground shit. As far as splits out, which you can get myself, I got my own personal opinions on things, but we're through Vacuum.

I thought that the lyrical pretty much the same. I think content was kind of it's fucked up, that the unusual. Yeah. Like that government is out of control. first. I had a drummer before song about the government him, we tried another dude. backgrounds, could you releasing AIDS. Is that But Jim, when I met him, I explain that further? I'd a view that you all hold, knew that he was the dude I have to say that it would have or just whoever wrote the wanted to jam with, pretty to go back to a high school lyrics? Well, Jim, our much. The way he blasts, be kinda thing. When I was in drummer, and Tony, our just grinds really fast. I high school, I was one - well, vocalist, write all the lyrics, and I was like I still have long hair, but I'm just saying - I was kind and they're really into the "Yeah, this is exactly what I of in the metal crowd, the anti-government stuff, all the want!" I was actually of Metallica, Venom, Slayer, kind backdoor bullshit, you know? impressed by the level of of genre. I mean, Napalm Death, They're into getting into a little bit odd for everyone's part. Well, too, don't get me wrong, secret societies. Seeing what having lyrics like that? Well, Carcass, and all that, the government's really Um, no. Actually, a lot of Jim's been playing drums for Cannibal... Jim was the same about... As far as that people like them. You can tell some ridiculous amount of time. way, too, but he likes a lot question goes, well, I can with the songs, the way Jim He was playing in band in high of punk, too. And Tony, our believe it. I don't know who writes the tunes, he's all school, ya know like "the of singer, he's totally into punk wrote that, Jim or Tony, but I facts, but Tony's a real band." I been playing since I was 17, I'm 25 now, so I've and hardcore. And Eric is know they both feel the same songwriter. He'll rhyme things, been playing for a while. And kinda... Eric's Eric, just a way pretty much on that tune. and get these clever little I took lessons from a guy who plain kind of guy pretty much. I can believe it, but I don't cliches going on, ya know? Do I love He likes a lot of stuff, he's know, to tell you the truth. you write all the music? graduated from GIT. I love He likes a lot of stuff, he's Are they into the Yeah, I write all the guitar. playing the kind of music that still cool, but he doesn't government having captive See, Jim writes songs all by we do, don't get me wrong, but write too much stuff. But

grindcore

"The Green Scare," on "Black Line Crimes," you got some Mozart in the background. Yeah, I noticed that. Yeah, so you've got stuff like that. But on this new one, on the Forced Expression split, in the middle of the song, it's a two-part, it's called "Living Life Through the Five Senses," in the middle, there's samples, sound like a Pink Floyd thing, there's a bunch of talking and screaming, but our music is in the background. You'll hear it. I wouldn't say we'd get a keyboard player or anything, but when you're in the studio, a lot of things go. If something sounds good on tape, it sounds good. You were saying that you didn't like a lot of black metal for the lyrical content—I'm just not a Satanist, I guess. Do any death metal lyrics bug you, like say Cannibal Corpse? Gore? I'm not saying they bother me, cuz I don't really care. When I listen to tunes, I listen to the music, I really don't listen to the lyrics. I mean, I want the singer to sound good, but I'm not really a lyric person. But when I do read them, it's like, they're a little childish. Do what they want. As far as gore, I wouldn't write gore stuff, but they can do what they want, but I still like the band. I like Cannibal, I like Carcass,

although the lyrics are kind of silly. It still sounds good. I don't look at it like they have to be fuckin' movie writers or write a book, they're writing tunes. And that's what I listen to. What kind of metal bands are you into? Nothing new, really. I like old Obituary, old Carcass, Morbid Angel. A lot of the bands that are around now, I'm into their older albums, but the newer stuff I could do without. Seems like they got a little weak. Seems like a lot of bands get old and weak. Yeah! You know, like Slayer, that new CD they just came out with [You can tell this is kinda old... we're talking about "Undisputed Attitude." - Finn]? The punk one? That's probably the best stuff they've done in years. That's what I mean, but it sounds good! Do you like any of the old thrash still, like SOD or Hiram? You know, I don't listen to it, but I still got the CDs and tapes, and I'll pop em in every once in a while. Like old Suicidal Tendencies. Nobody liked "How Will I laugh Tomorrow" when it came out. I like it. I like a lot of the guitar playing. Even old Metallica, that's what I learned off of. I wouldn't be as good of a player now if I didn't learn their riffs and solos and shit. I think it's

know or hang out with them, I don't give a fuck... [We talk about Buffalo a little bit...] We used to be Slavestate too, I don't know if you ever heard of them. Yeah, the one on Slap A Ham? Yeah, that's the one. That's Tony. He was Slavestate, more or less. Him and I were in Slavestate for a little stint. Huh! I didn't know that, but I always did like them, even if they got no props.

Matt Kennedy / Avulsion:
1423 Seneca Creek Rd. /
West Seneca, NY 14224



There's nothing to say about this band except they fuck it up. Answers by Alex Morales in June 96. Write them at PO Box 4452 / Inglewood, CA 90309 USA

What's up in Inglewood and LA? Is it an alright place to be right now? LA's got tons of good bands right now, juts not many places to play, unless it's the emo stuff. Backyard parties happen now and again, but it seems like a group of people always show up looking to kill someone. Inglewood has no bands / zines / stores / or hardcore folks, it is the worst place in Southern California to raise kids if you read the LA Times statistics. Pessimiser is your label / zine, right?

How did you all get hooked up with that? What's the story on the "Cry Now" comps? Alamoe Joe and Leticia started Pessimiser in 92, we all went to school together, etc. We started Despise You in late 94, Alamoe Joe said he wanted to do all of our records, we said cool. It's the "Keep it in the community / family" idea. I've heard that Despise You doesn't play out much. Is that true, and if so, why?

The only time we are free is Wednesday afternoons, due to our jobs and other responsibilities, maybe it's better we don't play out, cause if I loaded all my shit to play some show with 8 drunks in the crowd I'd fuckin' quit. Tell me about "If We Could Switch" and "PCP Scapegoat." "If We Could Switch" is about our friend Rashied Velasquez. We were all at Frank's house, and he said, "Alex, I'm going to the store, you want to come?" I said, "No, I'll just kick it." Five minutes later we heard all this yelling so we went outside and Rashied was across the street dead, got shot twice in the face, if I would've went maybe shit would be different. He was one of the coolest people we knew. "PCP Scapegoat" is about a guy who blames everything on his PCP abuse, then when he gets his shit

**how do you think
that kid
got killed
they
busted the bitch's
fucking face**

together people will only remember the bad shit he did when he was high. Another true story. What are some current favorites, what are you listening to these days? Lots of shit- Bludgeon, Strain, Circle One, old Entombed, Congress, Mayday, Abnegation, old Metallica, 16, Dystopia, Raid, Beowulf, old Suicidal, Excel, Hirax, Beyond Pos-

session. What keeps you playing music in spite of all the hassles, jerks, and scenester shit? Probably by NOT playing every stupid show we're asked to play. We kick it around here where it's familiar, we got our own little practice spot where we just play and have friends over and whatever. Where do you want DY to go as a band? We'll probably go one or two more recording sessions and quit. We all talked about it, and it was like, we want to quit after we've reached our peak, we don't want to repeat ourselves, or even worse, stay in a band that's already dead. What's coming up with records and all that? Will you ever tour?

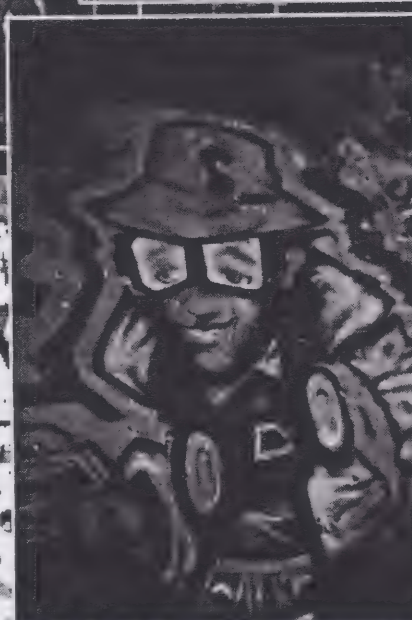
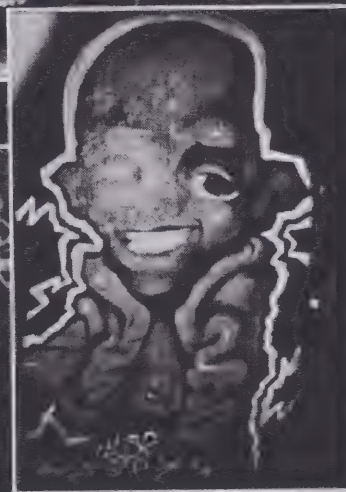
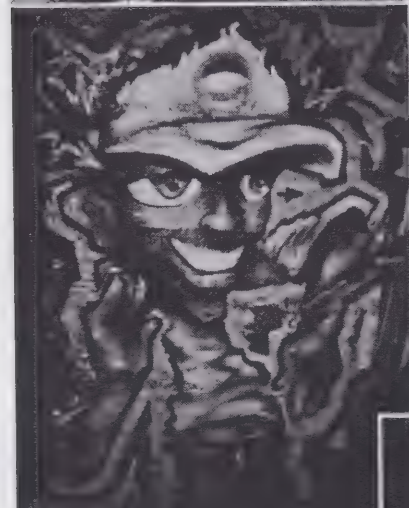
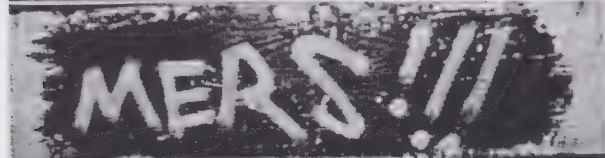
We're doing a split CD/LP with Man Is The Bastard, a "Skate Rock" comp 12" with Spazz, Charles Bronson, 97A and Fall Silent

[on 625 Productions- Finn], and an LP or 10" of all covers. A lot of people, at least

that I know, think you are all total gangsters, cuz you're from Inglewood and all the cholo-style artwork. What's the deal with that? Some of us fucked around a long time ago, just like ALL the kids here do, but lessons got learned. As far as cholo-style artwork, you're probably thinking of PESSIMISER, not Despise You. How did you get together, all that? We all go back to fuckin elementary school. You put out a lot of records really quickly. Is it hard to get enough material and how did you get hooked up with Theologian? We came up with all those

songs we recorded like 4 or 5 times in a year. We come up with like 5 new songs at each practice cuz we ALL write shit. We got tons of songs ready to record. The Pessimiser guy and the Theologian guy have known each other since the mid-80's, all Pessimiser releases are split releases with Theologian. It's one and the same.

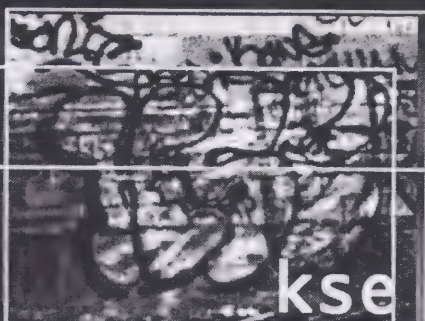




Clockwise
from middle
left: Cause B-
boy, Mers tag,
Sonics, nice S,
Cause, Cause
firefighter,
Neners by Es
and Emos,
Kre8

All photos by Joe
Angrat by various
NW writers, 93-96

WA represents...



props to 625 / US
/ AOD / UM / Lords



amz



sxe



sober



no less

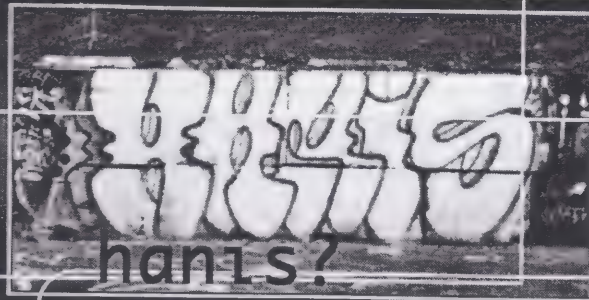
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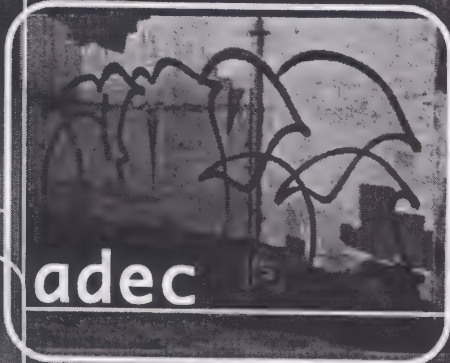
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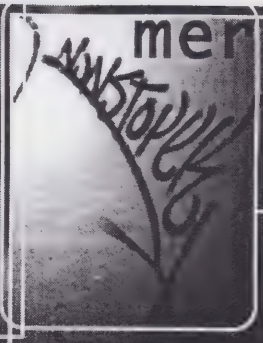
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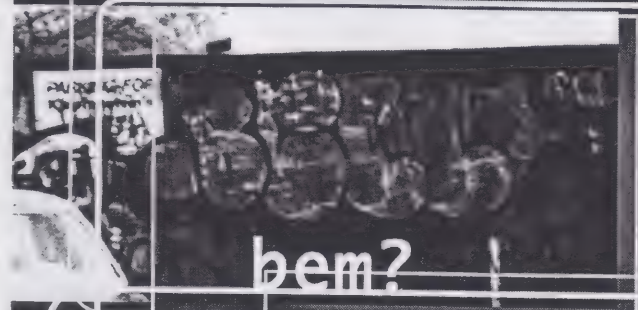
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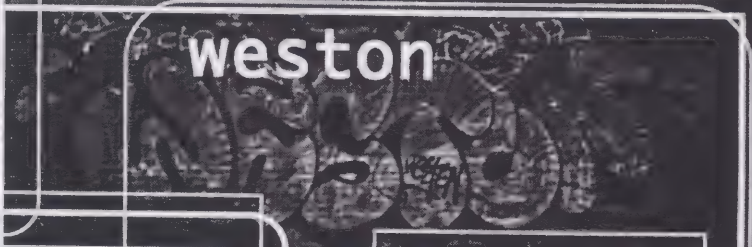
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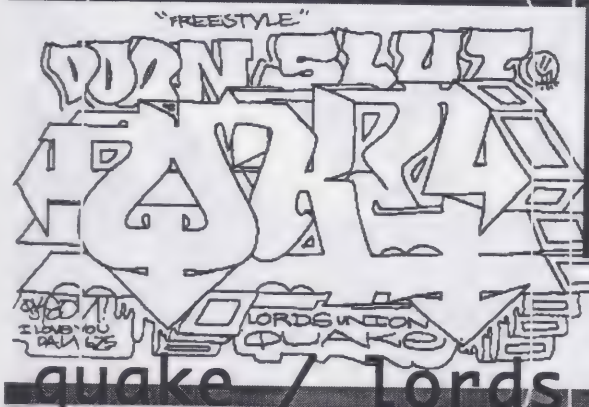
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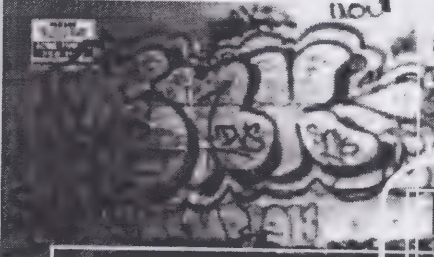
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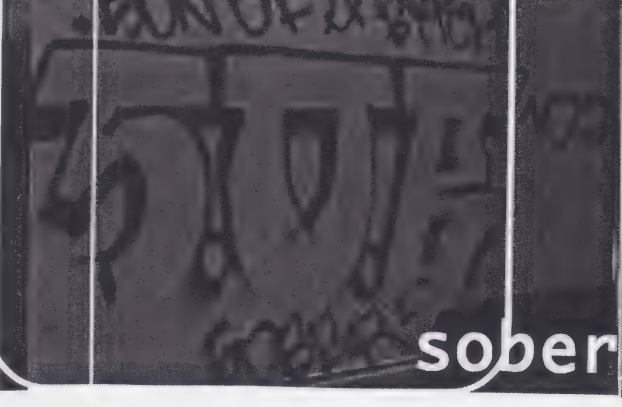


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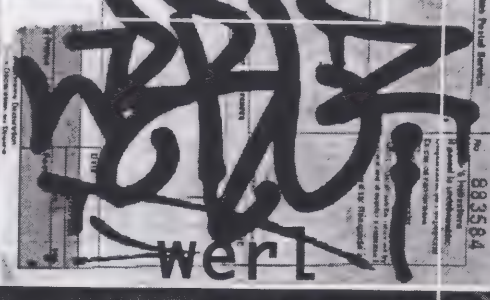
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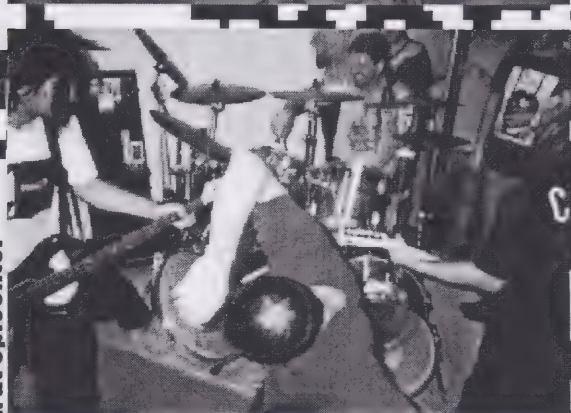
my slap a ham tattoo



these four are of assuck at epicenter



CATTLE PRESS



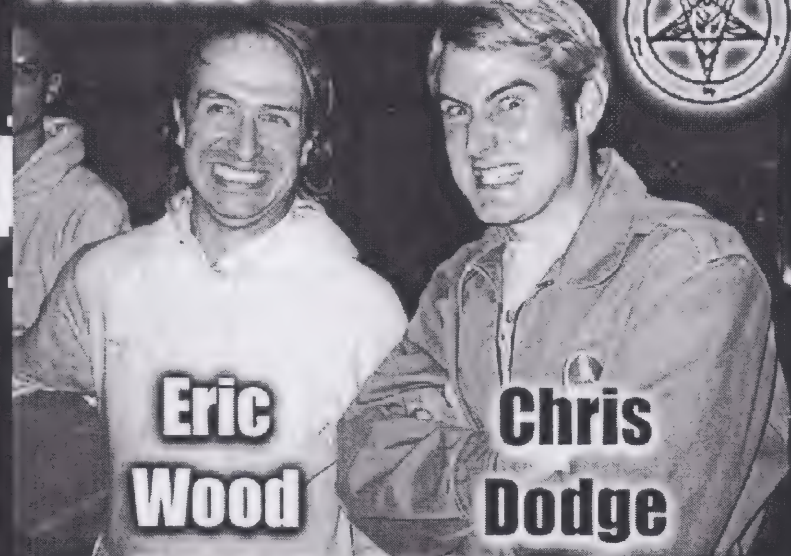
SPAZZ



Famous hardcore!



ASSUCK



Eric Wood

Chris Dodge

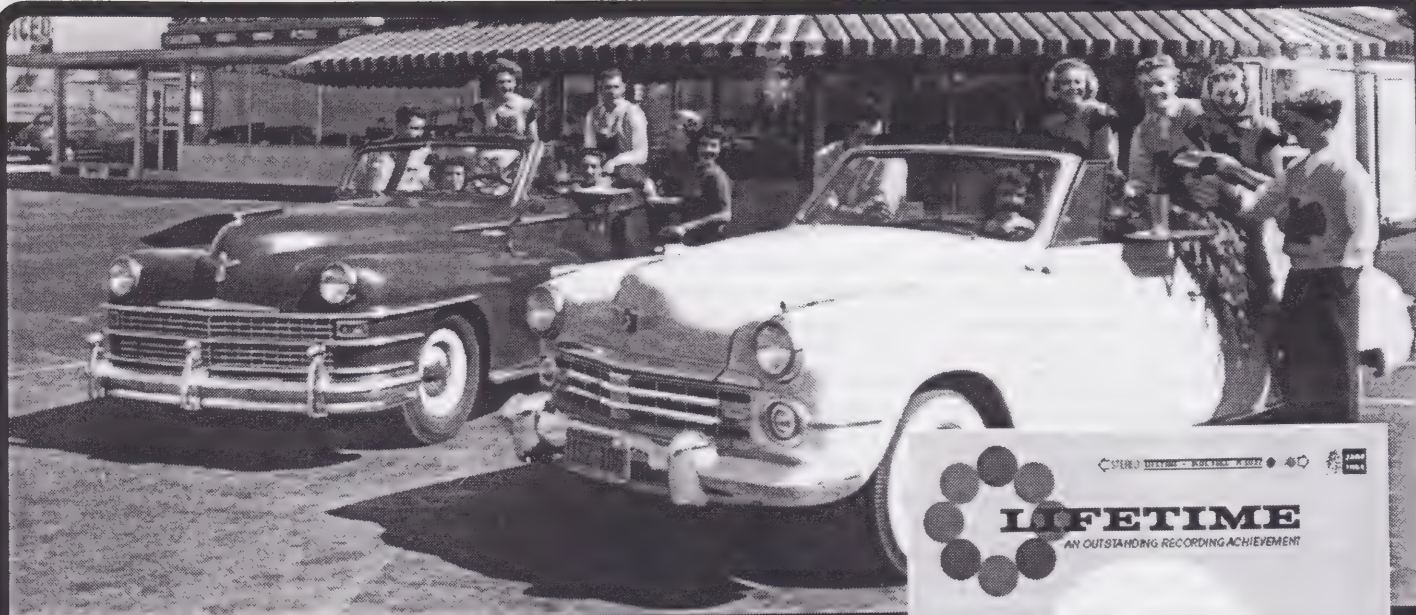
all photos this page by drew-curb@primenet.com

emo page.

I feel so fucking alone and angry sometimes... This probably will sound cheesy as fuck, but I always wanted to be one of the cool kids, I always wanted to be one of the kids that never cried or worried or cared about anything, and walked around like they knew what the fuck they were doing in this place. I never was, and still don't feel like it. I have one fucking friend that's into hardcore that lives within 1000 miles of me. That's it. I go to shows and whatever, and feel like as much of a fucking alien there as I did in school, if not more. Because this is the place where I'm supposed to fit in, but I still feel like a fucking ugly misfit, even among the people who I'm supposed to feel comfortable around. Maybe it's because I never talk to anyone, I don't know. I've been going to shows here for over 5 years, longer than a lot of people, yet I still no nobody, and nobody knows me. I try so hard, but all I feel is alone in a crowd. I don't feel cool enough to talk to anyone, all I can do is stand in the back and hope for someone to talk to me, but it rarely happens. When it does, I always feel like I'm from fucking Mars or something, and I usually feel worse afterward. To be honest, I really want, so bad, to just have a lot of friends, to be able to go to a show and say hi to everybody and have everybody say hi to me, and feel at ease, instead of like I'm having dinner at someone else's house that I don't know very well. I don't know, I probably just sound like a fucking whiner, because I probably am. I don't think everyone else worries about this shit as much as I do. I wish I was one of those people who was at ease with themselves, who had confidence in themselves, who did second guess every fucking word that comes out of their mouth, and who was popular and cool and fun and all that shit. That's all I want. It's been like this since day fucking one, I've always felt like the fucking outcast, and I'm so envious when I read a zine or something and it seems like they're so comfortable in their scene and they seem so confident in themselves. I wonder if they even know that there are people like me who would give just about anything to be like them? I wonder if they even think about it? I read something a few years ago in a zine that was pure genius- she said "In this crazy world of phones, there are two kinds of people: Those who call and those who get called." I'm one of those people that calls. I feel like such a fucking loser sitting in my room by myself on a Friday or Saturday night listening to records by myself and thinking about what everyone else is doing, and what I'm not doing. I imagine what it must be like to just assume that you have something to do on weekends, to just assume that your friends will get ahold of you and you'll go fuck around. Sometimes, a lot of times, that's all I fucking want in this world, is just to fit in and feel at ease with myself and be one of the cool, popular, funny kids who never worries or is scared or cries or anything... Maybe this sounds really silly and stupid to you, maybe I'm complaining about something totally dumb, but whatever. I'm not looking for pity or whatever, it's just something that I need to say, to admit, "Yeah, I fucking wish I was cool, and I still feel like a fucking misfit." It's just something I want to get off my chest.

Sometimes I feel so fucked up... I don't even know how to describe it, like totally fucking empty and ready for anything and alone and with no remorse or connections to anything in this world, like I could give it all up in a second and fuck anyone up who gets in the way and just go off somewhere, anytime. When things get crazy around me, I get real quiet and calm, I feel like the eye of the storm, and I just get so cold and distant inside, no connections, I could go anytime, you know? I could just get up and fuck all this fake ass shit and go be for real, go survive somewhere instead of this phony struggle, where we create our own obstacles. In this soft, weak ass existence of yours, any obstacles you create are your own fucking production and fault. You've got anything you could wish for: food, shelter, clothing, etc, shit people fight wars for in other countries... I don't really care for all this business and socializing and interaction and artificiality, I'll tell you that much. I could leave any time, I think. I really don't know if I'll ever put this zine out, or if I'll just throw all these pages away and say, "Fuck it." I don't know what's going to happen to me in the next two or three months, and I like it that way. I'm sick of this fake-ass attempt at struggle that we call living... I don't want to pick out fucking insurance plans or find the best way to finance my car or whatever... Maybe in the future, but for now I need to get ill and do some shit... I'm sick of stability and predictability and everything else, I need to fuck it up. "I am what I am all about. Back in my jungle, back in my cell, ready like a convict to spring into the alien combat light. I am a man fired out of the barrel of a gun. Instructions: remain calm and prepare to destroy. In my dreams they all die. Annihilation, extermination, incineration, in my dreams they all die. I am exterminating from the inside."

I still think about all of you. You might have forgotten me, but I remember you and I still care about you. This is to all the friends I've had and gotten disconnected from for one reason or another... I guess I can't really name names or whatever, but you all know who you are. Don't forget about me. I remember staying up late and playing music together by the railroad, that was the best summer of my life, I felt like I had real friends, like I was part of something, and someone wanted me around. I remember playing that Commodore endlessly, making comics, and all the other shit we used to do. We've changed a lot, but I think we're still the same in a million ways that we'll never share with anyone else in this world. I remember taking the bus to your house, staying with you and buying the Judge 7" at your house, those were good times, too. I wish with all my heart we hadn't grown apart, because you're something special... Both of you. I think somewhere along the way I fucked things up with us, which still breaks my heart to this day, I'd do anything to change it. I wish I had the guts to say all these things to your faces, but I can't... Just read this and don't forget about me, and remember that I haven't forgotten about you. You know who you all are, and I love you all.

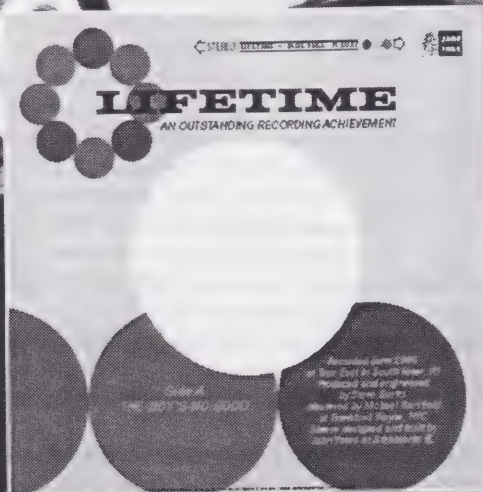


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I really appreciate the old Earache releases. I think their new stuff is terrible, with a few exceptions (like Coalesce), but the old stuff really means a lot to me. I mean, you can't fuckin' top old Carcass, Unseen Terror, or old Morbid Angel, ya know? I got this Earache discography straight from them, so it should be pretty accurate. This is the first 49 releases, before they started putting out the trash we now think of as Earache. Enjoy.

DIG 1 PUTRID EVIL Flexi (w/ The Stupids, Septic Death, Civil Dissident) DIG 2 ANGLICAN SCRAPE ATTIC Flexi (w/Hirax, The Execute, Lipcream, Concrete Sox, Sacrilige) EAR 1 HERESY Never-Healed EP Flexi MOSH 1 THE ACCUSED The Return Of Martha Splatterhead (LP only - split release with C.O.R. Records) MOSH 2 HERESY/CONCRETE SOX split LP (LP only - green sleeve, orange sleeve) MOSH 3 NAPALM DEATH Scum (LP in green, orange, blue, gold, yellow sleeve,) (CD 1994) MOSH 4 UNSEEN TERROR Human Error (LP only) MOSH 5 SPAZZTIC BLURR Befo Da Awbum (LP only silver sleeve, black sleeve) MOSH 6 CARCASS Reek Of Putrefaction (LP - white sticker, black sticker, MC) (CD 1994) MOSH 7 O.L.D. Old Lady Drivers (LP only) MOSH 8 NAPALM DEATH From Enslavement To Obliteration (LP w/gatefold & free 7", CD, pic disc, splatter vinyl, MC - CD re-issued 1994) MOSH 9 INTENSE DEGREE War In my head (LP only) MOSH 10 SORE THROAT Disgrace To The Corpse Of Sid (LP only) MOSH 11 MORBID ANGEL Altars Of Madness (LP, MC, CD, pic disc, splatter vinyl) MOSH 12 GRINDCRUSHER (LP w/Napalm Death/Electro Hippies 7", CD) MOSH 13 BOLT THROWER Realm Of Chaos (LP w/Gatefold, CD, MC, Pic disc) MOSH 14 NAPALM DEATH Mentally Murdered (7", 12", CD) MOSH 15 GODFLESH Streetcleaner (LP, MC, CD) MOSH 16 TERRORIZER World Downfall (LP, CD - green sleeve, blue sleeve CD, MC) MOSH 17 FILTHY CHRISTIANS Mean (LP, CD, MC) MOSH 18 CARCASS Symphonies Of Sickness (LP, MC, CD, splatter red vinyl, CD reissue 94) MOSH 19 NAPALM DEATH Harmony Corruption (LP, LP w/free live 12", CD, MC, pic disc) MOSH 20 GODFLESH Godflesh (CD only) MOSH 21 ENTOMBED Left Hand Path (LP, MC, CD, pic disc, splatter vinyl) MOSH 22 HELLBASTARD Natural Order (LP, CD, MC) MOSH 23 NOCTURNUS The Key (LP, CD, splatter vinyl, MC) MOSH 24 NAPALM DEATH Suffer The Children (7", 7" w/stickers, 12", CD) MOSH 25 LAWMOWER DETH Ooh Crickey It's... (LP, MC, CD, green vinyl) MOSH 26 SWEET TOOTH Soft White Underbelly (Mini LP, MC) MOSH 27 MASSACRE From Beyond (LP w/free 7", CD, MC) MOSH 28 NAKED CITY Torture Garden (LP w/gatefold, MC) MOSH 29 BOLT THROWER War Master (LP w/gatefold, MC, CD) MOSH 30 GODFLESH Slavestate/30TR Slavestate Remixes (LP, CD, MC, remix 12") MOSH 31 MORBID ANGEL Blessed Are The Sick (LP, MC, CD, box set of five 7") MOSH 32 GODFLESH Pure (LP w/free poster, MC, CD) MOSH 33 BOLT THROWER Cenotaph (12", CD) MOSH 34 MIGHTY FORCE Dive (12", CD) MOSH 35 GRINDCRUSHER II - THE ULTIMATE EARACHE (LP, MC, CD) MOSH 36 FUDGE TUNNEL Hate Songs In E Minor (LP w/free 7", MC, CD) MOSH 37 ENTOMBED Clandestine (LP, limited embossed skull logo LP, CD, MC) MOSH 38 ENTOMBED Crawl (12", CD, 7") MOSH 39 LAWMOWER DETH Kids In America (12", CD, 7") MOSH 40 CATHEDRAL Soul Sacrifice (12", CD) MOSH 41 O.L.D. Lo Flux Tube (LP, CD, MC) MOSH 42 CARCASS Necroticism - Descanting The Insalubrious (LP, CD, MC) MOSH 43 CATHEDRAL Forest Of Equilibrium (LP w/gatefold, MC, CD) MOSH 44 CONFESSOR Condemned (LP, CD, MC) MOSH 45 PAINKILLER Guts Of A Virgin (LP, MC, CD) MOSH 46 NAPALM DEATH Mass Appeal Madness (7" 12", CD) MOSH 47 GODFLESH Slateman (12", CD) MOSH 48 MORBID ANGEL Abominations Of Desolation (LP, CD, MC, CD to limited edition box w/patch) MOSH 49 CARCASS Tools Of The Trade (12", CD)



All ages / No booze / No drugs / No idiots

n... this is funny, because I'm writing this before I move
o Ohio, and I should write this intro as though they're some
ocal band that I know really well or something but I don't
o whatever... done September 96, bizitch.

leveland seems to have a pretty decent "scene,"
ith bands like Integrity, Face Value, Ringworm
RIP), etc. What do you think? Cleveland does have a
ot of really good bands, but the scene isn't all that great.
he scene is so separated these nowadays, no one gets along
nymore. Also, there aren't that many shows that happen. If
.t's integrity that plays, then people will show, but for the
smaller shows, it's hard to get the kids to come. Ascension
is obviously very "metal." Do you think a lot of
ardcore bands are more metal than they'd like to
admit? We love being labeled as a metal band, there's no
other label we'll take. We are not a hardcore band. Most of
the stuff coming out today is metal, but kids still continue
to call it hardcore.

These hardcore
kids need to face
up up it
t h a t
they're
really metal

heads, hiding behind their
Earth Crisis t-shirt. Can you tell me some metal
bands you're into? Well, I'll give you a list of what was
most listened to on tour: At The Gates, Twisted Sister,
Assuck, Guns N Roses, Acme, Slayer, Napalm Death, and Quiet
Riot. What has been the best thing to come out of
Ascension for you? What's the biggest hassle? The
best thing is probably the response we've been getting when
we play out of town. We like playing outside of Cleveland
better because we get a better response. We've also been
getting a lot of response from the CD, which is nice. The
biggest hassle is dealing with everyone's schedule, because
they always seem to be changing. Having shows cancelled is

another big hassle; right now we're going on our sixth cancelled
show. If you were given a free 5" x 5" space in the
New York Times, what would you put in it? (Question
taken from Tatterfrock zine) Good question, you thief.
OK, let's see... We would put a picture of our bassist and
underneath it would read :If you're as ugly as this then kill
yourself." Only joking, but we would put in something quite
offensive. Everyone's always talking about "selling
out." Is it "selling out" to make a living / money
off your band / zine / label? Would you be
comfortable doing it? I don't care much about bands
signing to major labels, if that's what they want to do, then
what's the problem? It would be nice to be able to live
comfortably off a band and do it full time. People just don't
understand how expensive touring and recording is. Also,
it's hard to practice and tour when everyone has different
schedules. As long as you're happy and can still play
the music you want to play... A
lot

ASCENSION

o f
hardcore

is about frustrations and t h e
negative things in this world. What do you look
forward to when you wake up in the morning? Well,
it's hard to find any good in a world such as this. I can't
really think of anything I look forward to when I wake up.
Well, I guess finding out that Jack Kevorkian committed
another suicide. What's a crazy thing about the band
that nobody knows? We're all really black women and the
pictures in our CD inlay are really of the band Catharsis.
That's it- anything you want to add? A split 7" with
Catharsis will be out in the winter, with a full length to
follow.

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Miscellaneous Stuff...

Yeah I like speedmetal. If you think that 99% of decent hardcore isn't influenced heavily by speedmetal you're dumb. You gotta check out some of the stuff like HIRAX, BEOWULF, EXCEL, EXODUS, TYRANNICIDE, pre-1993 SUICIDAL TENDENCIES, old METALLICA and MEGADETH, and of course SLAYER, POSSESSED, VENOM, and BATHORY. It's not that different than hardcore. Like Justin said, INTO ANOTHER is just HIRAX at half speed, you know? Just give it a chance.

Quit being such a sissy and go buy a MORBID ANGEL album, or better yet go get "REIGN IN BLOOD" or "RAGING VIOLENCE."

Quit being such a wimp.


Am I like the only person that actually *likes* DFL? I don't recall ever reading a good review of that band. Sure, it's a little generic, but I'd rather hear generic 1982 than generic 1996 anyday. I think "Proud To Be" is a pretty good record!

You know what's lame? People who don't call themselves straightedge because they "don't like the label." What a bunch of wimps!! Why don't you all just quit being babies and X up?

That's another thing. Is it not "cool" to wear X's anymore or something? Is there a reason why nobody does it, or why I get funny looks when I do? Is it "immature" or something? What, like you're too cool? Don't even look me in the eyes until you can sing along to a Crippled Youth song, homes!

Oh, while I'm at it, what is the motivation for quitting your hardcore band to start a rock band? Granted, I like Shift, Project Kate, Godspeed, etc., but what's up? Why do these bands play HC shows when they are obviously rock or new wave bands? I don't get it myself. I guess when you "grow up" you don't have the energy to play fast anymore.

"Why don't you play fast? I think you smell cash." -Plutocracy.

adidas 

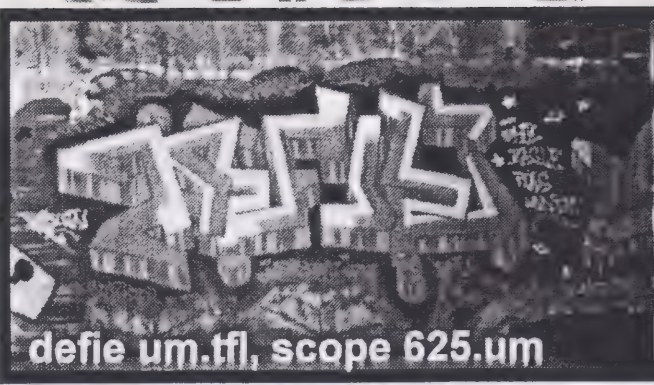
All Day I Dream About Straightedge

You ever notice how many good bands there are that have three letter acronym names? A few of my favorites:

DRI • DFL • JFA • MDC • DOA • SSD •
DYS • MOD • SOD • FOD • SNFU •
NOTA • RKL • SOA • PHC • FYP • I

can't think of any more right now...
they'll come to me after I finish this.

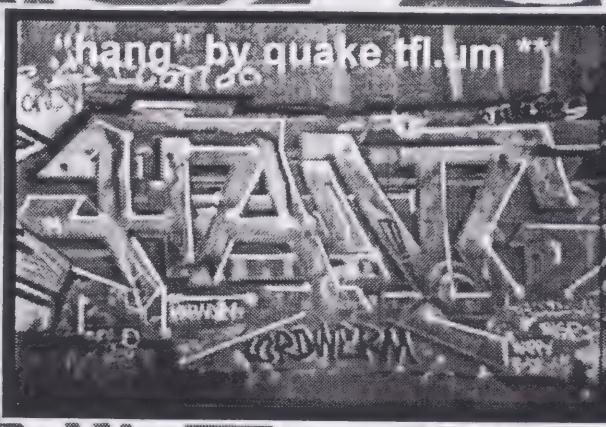
What I listened to this week: RORSHACH • INTEGRITY • SPAZZ • DAG NASTY • OVERCAST • SLAYER •
CARCASS • UNSEEN TERROR • SHELTER • GORILLA BISCUITS • AVULSION • PROFESSOR • CROSSED OUT •
PLUTOCRACY • AGENTS OF SATAN • PROJECT KATE • "SURVIVAL OF THE FATTEST" • BLOODLET • MADONNA •
Yo momma yelling at me • INFEST • APARTMENT 213 • DESPISE YOU • EARTH CRISIS • CIRCLE JERKS



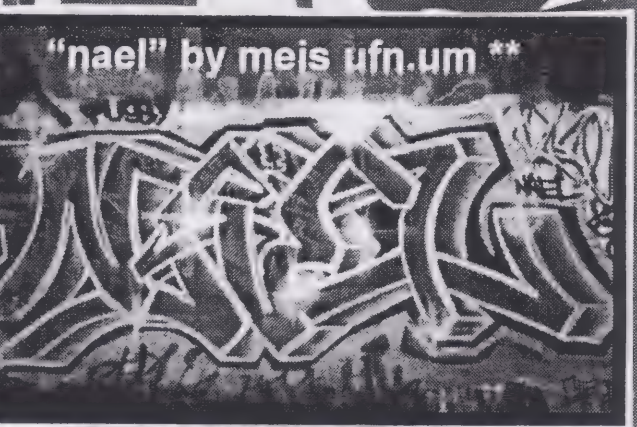
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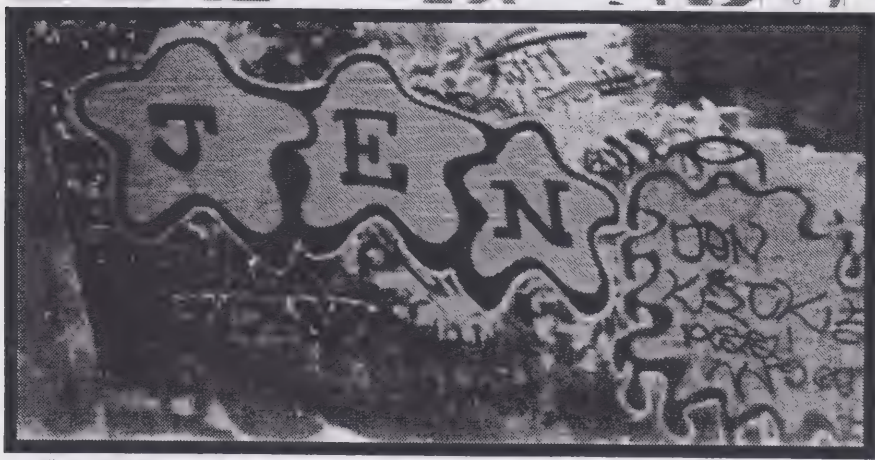
cert 625 freeway hwy 10



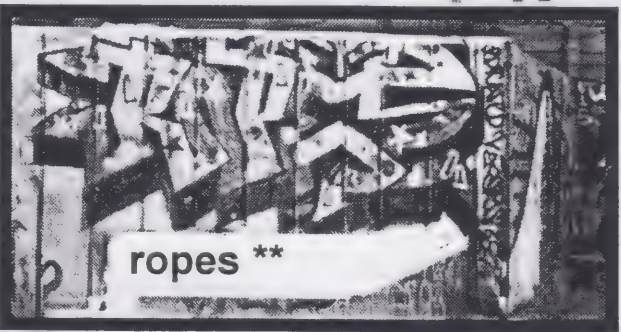
"hang" by quake tfl.um **



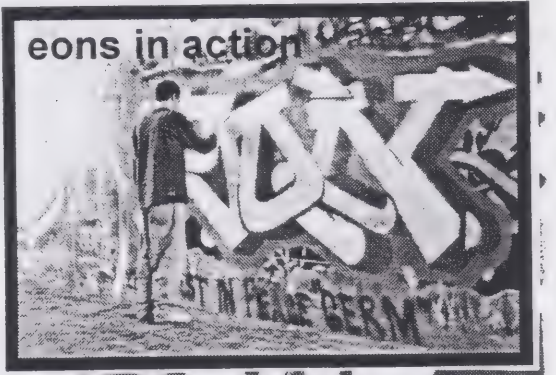
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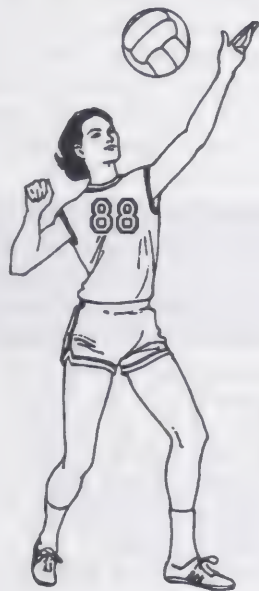


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HARDCORE VOLLEYBALL

DREAM TEAMS



The Youth Crew- "Spike Str8 '88"

Coach: Pat Boone

Ray Cappel

Sammy

Civ

Tom Zulu

**Kevin
Seconds**

Springa

While kickboxing is, of course, the favorite sport in hardcore these days, we here at Inside Out feel that volleyball offers a safer outlet for aggression and feelings of competitiveness. Instead of ruining shows with fights, we think "taking it to the court" would be a better alternative. Here are two "sample" teams, along with positions and coaches.

Team Stra-hate-edge

Coach: Darth Vader

Dwid

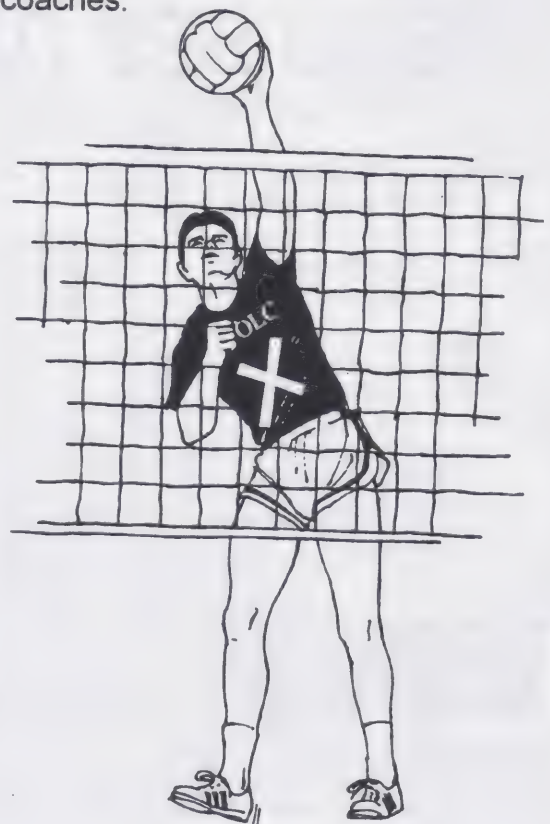
**Roger
Miret**

**Mike
Judge**

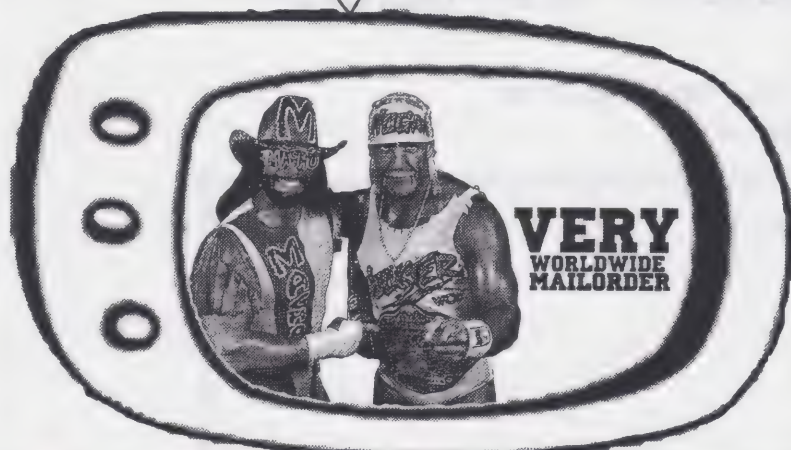
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**Mean
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YET AVAILABLE

RELEASE DATE
FEB. 4th, 1997

edison 002
ACME
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lp/cd

The final release from this critically acclaimed German killing machine. This is what would happen if Kerry King joined Rorschach, then you fed them glass, set them on fire, & let them loose in the studio. Noise, emotion, power, angst, & pure chaos fuse together to bring you something like never before. You have been warned...

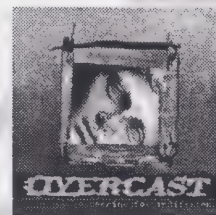
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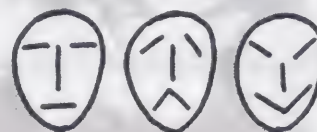
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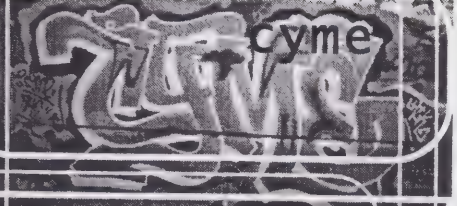
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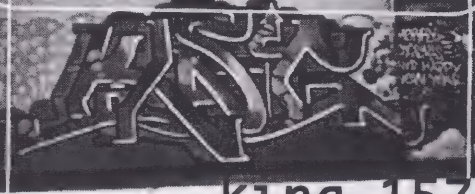
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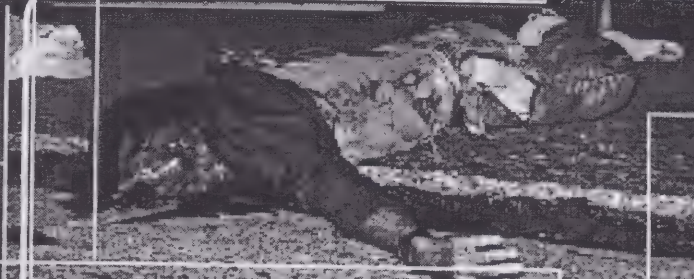
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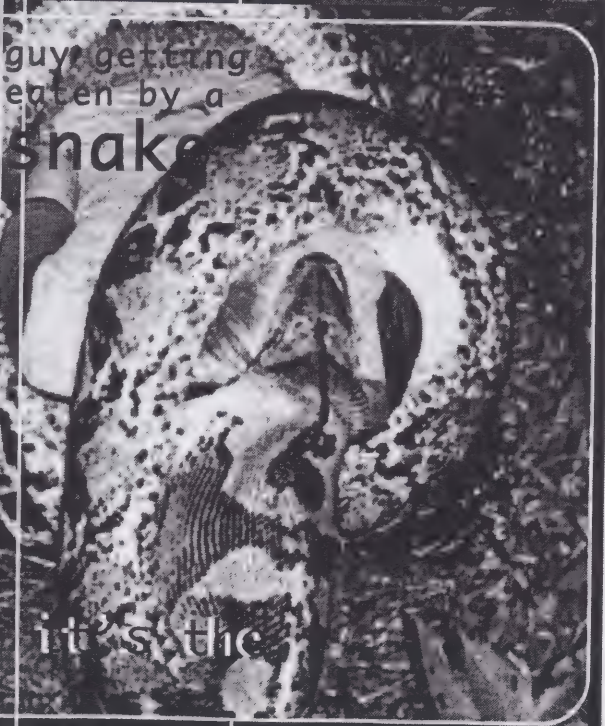
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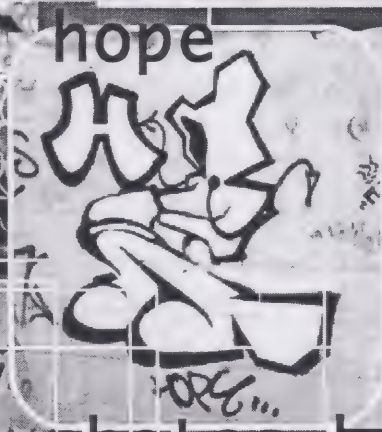
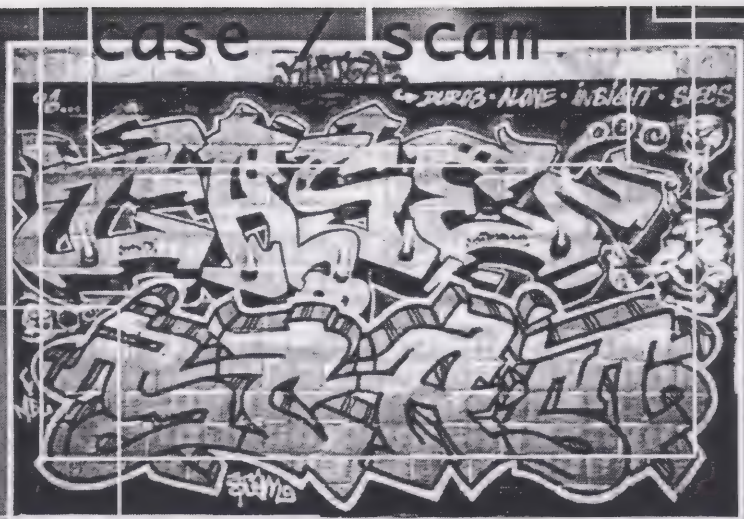
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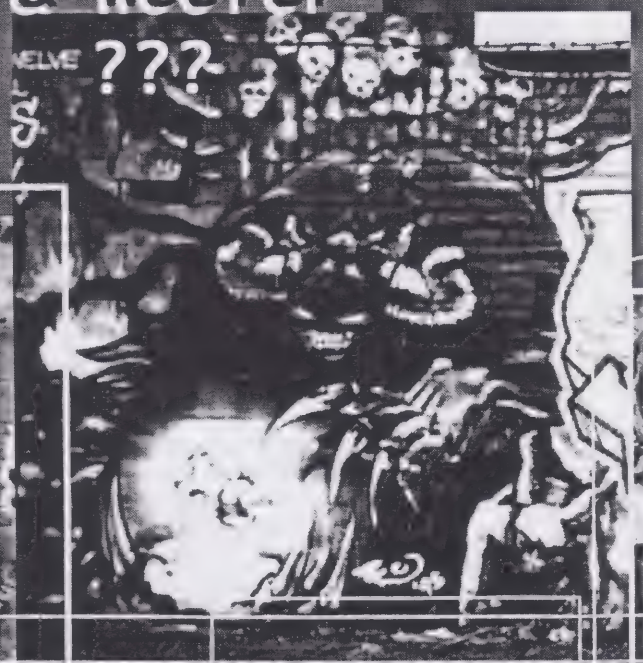
guts!



it's not **aLarma!**, but it's the
best I could do...



photos by jaime
sin & woofer



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PARKING
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HERE'S
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LIAR, LIAR
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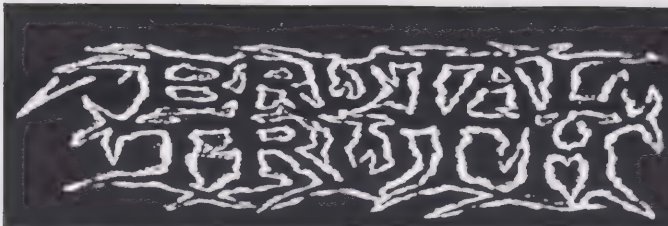
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brutal

ally into them, I played him some grind and power violence records, and he said, "Well these guys obviously listen to a lot of Melvins records!" It seems like they've been a really underrated, influential band. Oh yeah. I can't think of anything funner than doing a tour with maybe the Melvins and Man Is

All I have to say is that Brutal Truth basically defined fucking grind like no band since Terrorizer when they dropped "Extreme Conditions." They were the fastest band ever, and probably still are. They got a new drummer a while back, and he fuckin something else- he plays just as fast, if not faster than the old guy, and hits much harder, too. They've gotten away from the traditional grind style, which is kind of played out by now, and moved on, but without the wimpiness that usually accompanies experimentation. Props. Done June 10th, 1996 with Kevin, the singer.

OK, first of all, I hope you don't mind if I ask a few questions about the whole Earache deal... Oh man... Well, there will be certain things I'll discuss and certain things I won't... **I never really got a complete picture of why you're not with Earache anymore, could you fill me in?** Well, I think that our general problem with Earache was more of a communication thing. You know, they're over in England, and the owner's real skittish about having any contact with the bands, you know? It's kind of what the basis of a relationship, at least on a business level, is all about. You should be able to at least communicate, because you're supposed to be working together and what not. I think the general problem was lack of communication, just lost faith in them. **You weren't getting enough support?** Well, it's not necessarily that, it's really just far too cluttered of an issue to discuss... There's so many little bitty things- some of the people that work over here, in the US office, some of them are fuckin totally great at what they do, but their hands are tied, you know? In this way and that way. There wasn't a whole lot of anything going on with Earache, that was the whole problem right there. I mean, the thing with Earache was that we went out and did a lot of fuckin touring and hard work, and they hardly did anything. **That was going to be my next question, are you going to be able to tour?** Yeah, yeah. We're resolving the situation right now, and there's a split with Rupture. What label's that going to be on? Uh, our drummer and Rhetoric are putting that out, on his Deaf American label, and the other side will come out on Rhetoric, kinda like the Spazz thing. **Is all your stuff on Earache still in print?** Um, it's hard to say what they have in and out, like I heard there was a little egg of these boxed sets that "hatched" (very sarcastic) recently, that there were some more copies. So that's really a problem, you don't know what the hell they're doing. **So do you still get royalties, and do you still have the rights to what they do with your old stuff?** I don't know. That's all a real vague area, I don't even know exactly what we're allowed to do. It's so weird how he operates, I don't understand where he's coming from. **OK, I don't want to beat this Earache horse to death, I'm sure you're pretty sick of talking about it. I'm pretty sick of dealing with it!** I never intended for anything like this to happen, I'm just an idiot in a band, let me go and play my gigs. It's all unnecessary shit, but yeah, let's start with something else. **It seems to me like you always had a big following in, for lack of a better word, "the underground," and I always thought it was weird that you were on a big label. Is it easy now that you have the liberty to be on whatever label you want, is it easy for you to go with the independents?** Well, there was a lot of tapes that were never released that were a lot rawer and cruder, and we've talked about releasing some of that stuff, but it falls into "who has the rights to those songs," you know? So we've always had raw sketches of what we do, like in the studio and so that's basically how we write, we have an 8 track recorder which we recorded the split with, and the last EP with, and this new Melvins split we've got coming out. **The Melvins, huh?** Yeah, it's really limited, it's on Am Rep, and they're doing like a 7" every month for a year, and they asked us to do a split with them. It's really limited, though. **Are you a big Melvins fan?** Yeah, I always was. It seems like they're one band that- well, one of my friend's older brothers is re-

out here, they were fuckin brilliant. It was a good bill, too: Cattlepress, Disas-sociate, Brutal Truth, Man Is The Bastard, and Black Army Jacket, it was killer. **So you have been able to play a fair amount around New York?** We're starting to, it's really wild, there's starting to be a scene that's building up again. Around, I guess, the oddballs, that don't fit in anywhere. **That aren't Biohazard or whatever?** Yeah, cuz it's not like we're a Brooklyn band, or a thrash or death band. There's a lot of bands in New York right now that are really pretty different. Like Cattlepress, I dunno if you've ever heard them, but they're pretty wild. It's cool to see that there's a scene developing outside of what's more or less mainstream. **Are you into any of the stuff like Madball or Crown of Thornz?** No, not really. I like the early stuff, NYC Mayhem, Straight Ahead, Ludichrist, those bands were doing different stuff, but it seems like all this is just rehashed and repolished, to cash in on marketability or something. There's a few bands that do it really well, I'm not slugging the whole thing or whatever. **Well it seems to me that even a lot of grind and that kind of thing is getting rehashed.** I think there's a few bands that are doing well with grindcore, like Soyilent Green, the later stuff they've done is wild, MITB, they're really amazing, and I think Spazz is really good, too. Of course you'll have a schlep of fucking garbage in any genre, whereas in most popular music, there isn't much, uh... **Innovation?** Yeah. ... **I was going to ask you, not to stereotype or anything, but what kind of a background would you say the people that listen to your records or go to your shows are from?** They're usually people with a random attention span, like myself, that like a few songs of this kind of music, then go to that. Last night we kicked it around the house, played everything from Monster Magnet to Hasil Adkins. So the people that come to the show are similar, they're into all sorts of different music: I'd hate it to be this mindless thing where people just go, "Uh, yeah, that's pretty cool." (dumb voice) **So not to be critical, but to look for- Look for integrity. Well what do you think about black metal?** Like I said, it's like any other genre, there's good bands and bad. **Does the white power element bother you?** What? What do you mean? **Well a lot of those bands are very racist.** Oh, come on! That's a ridiculous thing to ask if you know anything about the band. **Well take Emperor, or Darkthrone, etc., a lot of those Scandinavian bands are very racist.** I'm asking if you think that's widespread enough throughout black metal that it spoils the genre for you. Well, you know what I think with the Scandinavian bands, is the same thing with early LA punk, it's just to piss people off. I think the whole mystique about those bands is a lot of media hype. But obviously I don't



choose to hang out with idiots. Well obviously you're not down with it, but a lot of people I know say that they can't listen to any of those bands because many of the others are racist. So I'm asking if that's your view on the matter or what. Well, I think it doesn't have any bearing on the ones who aren't. Like who is it, Enslaved that re Viking rock? Obviously Manowar worship and perfectly harmless! OK, here's a little bit of a different question: Say you got a free 5" x 5" space in the New York Times, what would you put in it? (pause) Ha ha... A picture of Giuliani with crosshairs on his head. So I take it your not a big fan of his? He's a freak... He realizes that he's pissed off everyone, so he's being a total asshole. It's hard to explain, man, but he's totally alienated himself from every minority. I guess not coming from New York it's hard for me to understand. Yeah, it's hard to judge the politics here... Well, do you think the American political system offers any hope of reform, or is it just corrupt from the core and always will be. Yeah. So you don't have much faith in it? No, not in this system. If you get to travel around, see how other places operate, some are worse and some are better, but certainly I've seen enough to realize that I don't think this system will ever get it together. Isn't that true for any system of government, though? Yeah, that's what I'm saying. Well then, isn't that just human nature, wouldn't any system fail? Yeah, any time you have a political system you're going to have a struggle for power. So if that's what you think, then what's the point of writing these protest songs then, if you're not going to change anything? It doesn't mean you have to just sit there on your ass, you know? So it's just getting your feelings out? Yeah, a lot of it's just anger, what I see is wrong. You'd have to be insane to think that one person could have that kind of direct effect. OK, well check it out: Whether you agree with them or not, Earth Crisis has certainly converted a lot of people to veganism, and other bands like Crass have turned people on to other issues- Face it, same thing has gone on with straightedge and emocore bands. It has a lot to do with identity and belonging, to a lot of those kids. When you're doing it from your heart, that's what matters. But a lot of the kids that are involved with that scene are into it for the same reason the sXe and emocore kids got into it. Which in your opinion is to fit in? No, well, it gives them something to identify with, and a way to feel positive about themselves. I didn't say that was a bad thing, but they're not going to have any permanent reflection, you know? Um, no not really, maybe you could elaborate, I'm kind of lost! OK, there are kids that were into sXe until they turn their drinking age, OK? Right, "True til college." Exactly, and that's because they're into it for different reasons- Besides that they want to be drug free. Right. It gives them something to make them feel good about themselves,

I didn't say that was necessarily a bad thing, you know what I mean? It's the people that have the core mentality, although I'm sure that Earth Crisis is dead straight up with what they're doing. Oh, so you're saying these bands might be able to convert people now, while it's popular, in your opinion, but they won't have any lasting effect. No, I don't think so, because you see the same thing that plagued previous scenes, when there's kind of, less than sincere feeling, where you've got bands like Shelter, you know, that are basically selling that whole scene out. Well how do you think Shelter sells out the scene? (I was wearing a Shelter shirt at the moment!) Well Ray is a total thief, man! Well what experience do you have that you know that? No, it's just a known fact that he doesn't pay his band, and he lives large and everyone else doesn't. I mean, I'm not here to talk shit, but I'm just saying "for instance." Something that cripples the credibility of whatever that thing is. [boring stuff] Well, I listen to music differently than most, I was just saying to a friend of mine the other day, I've spent so much time recording and playing it that I pick it apart. I listen to records differently than when I was younger, which I kind of miss. Like [I listen to music] kind of halfheartedly. OK, one last question: There's the song "Mainliner" on "Need To Control," and it struck me as contradictory that you guys smoke so much pot, but you think it's out of the question to shoot drugs. Well, that comes down to your definition of hardcore and softcore, and it's different, totally different. If I don't have any grass for a few days, I'm not going to be sweatin' it. You become a slave when you get into hardcore drugs, I've had too many friends spun out.

Brutal Truth / Kevin: 70A Greenwich Ave #413 / NYC, NY 10011. (SASE or IRC for reply)

BRUTAL TRUTH DISCOGRAPHY (probably incomplete)
 "Extreme Conditions Demand Extreme Responses" LP, Earache
 "Perpetual Conversion" 12", Earache
 "Need To Control" LP, Earache
 "Need To Control" boxed set, Earache
 "Godplayer" 7", Earache?
 "Machine Parts +4" 7", Deaf American
 Split 7" with Spazz, Deaf American / Rhetoric
 "Kill Trend Suicide" CDep, Relapse

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52X/MILHOUSE - "Untitled" split 7-inch

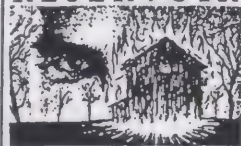
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Record Reviews

Sometimes it's kinda tough to tell from a review just what the reviewer's trying to say. You want her or him to

spell it out for you. So, starting with this issue, I'm instituting a grading system. For instance, GORILLA BISCUITS "Start Today" or SPAZZ "Dwarf Jester Rising" would be A+s, SUICIDAL TENDENCIES "Join The Army" a C, and DRI "Thrash Zone" a big fat F. Easy!

Most of the records I review have addresses afterward of how you can get in touch with the label to buy it, but you could probably find most of them thru either Vacuum (the grind / thrash ones) or Very (the sXe / metal ones). Also, I review everything I get sent for review. And, believe it or not, I like all kinds of music, so don't be afraid to send it just cuz it's not sXe or grind.

ABSCISS "Seminal Vampires and Maggot Men" CD: Um, this is porno shit? Whatever. Decent thrash metal ruined by fucked sexist bullshit lyrics. Next. F (Relapse, PO Box 251 / Millersville, PA)

ABSTAIN demo: Well, as demos go, this is pretty good. It's sort of like DROPDEAD meets SLAYER. That sounds really amazing, I know, but this isn't played well enough to really live up to either band. The drums are recorded weakly and he never really does a decent blast beat or double bass. I mean, this is good, just not great, especially for a demo. But that's what demos are for. Keep playing and practicing, and they could develop into a pretty good band. Another thing that's cool is that they used Dolby B and even Digalog on the demo, something most bands don't even do on full lengths. I like that a lot. C (\$2 to Jay / 19331 Stefani Ave / Cerritos, CA 90703)

AVULSION / FORCED EXPRESSION split 7": Wow! Both bands are fuckin great, that's a rarity. AVULSION are fast as fuck, heavy, technical grind, and they fucking destroy, while FORCED EXPRESSION are more noisy power violence / grind. GREAT split!! A (Recalcitrant Noise)

AVULSION / LACERATION split 7": AVULSION still fuck it up... LACERATION seem like SPAZZ's bratty little brother, kind of spastic (no pun), choppy humor grind... Good, but they're no SPAZZ! B+ (Clean Plate / PO Box 2582 / Birmingham, AL 35202 USA)

AVULSION "The Green Scare" 7": Fuck!!! This beats fucking ASSUCK! As far as I'm concerned, AVULSION are the new kings of US grind. The guitar playing is sick and technical as fuck, similar to MORBID ANGEL, as is the drumming. This is the DEFINITION of grindcore! A+ (1423 Seneca Creek Rd. / W. Seneca, NY 14224)

BLACK LABEL "EP" 7": That's "EP" with a circle E, by the way! Hmm... this is mostly thrashy, kinda mediocre punk... Not as good as THE DWARVES, but still OK. A good example of the proliferation of 7"s these days. I'm more into TURMOIL and FALL SILENT, ya know? C- (PO Box 442572 / Lawrence, KS 66044)

BLACK ARMY JACKET demo: Good fucking grind / power violence, I dig. Similar to INFEST, but BAJ play faster. I wish that they would hit blast beats, though- they never quite hit warp speed you know? But, this is a very

solid demo. I dug it. B (PO Box 790366 / Middle Village, NY 11379 / see ad)

BOTCH "John Birch Conspiracy Theory" 7": OK, BOTCH are the fuckin heaviest band... There's more than a passing resemblance to bands like RORSHACH, COALESCE, and CONVERGE. For kids so young (I think they're all 20 or younger) they play some seriously fuckin destructive hardcore. A+ (Phyte)

BRUTAL TRUTH "Machine Parts" 4" 7": Cool. They've continued in the more noisy and crazy vein of "Need To Control," and though I like "Extreme Conditions" best, this is still really good and really fuckin fast. B (Deaf American / #3 Bethel Church Rd. / Dillsburg, PA 17019)

BRUTAL TRUTH "Kill Trend Suicide" CD: I like this better than the 7". It's catchier, with more complicated guitars and crazier drums. BT are still redefining grindcore, that's for sure. B+ (Relapse / PO Box 251 / Millersville, PA 17551)

CANDIRIA "Surrealistic Madness" CD: Sick!! I heard a lot about this supposed "jazz death metal" band, and I'll admit I was skeptical. They pull it off without a hitch, though executing both styles flawlessly, and without mixing them excessively. And they're not actually DEATH metal, but they're definitely metal. Incredible technical skill too, especially the drumming, and big props on the layout. 9A (Too Damn Hype / PO Box 1520 Cooper Station / NYC, NY 10276-1520)

CAPITALIST CASUALTIES "Disassembly Line" CD: FINALLY repressed for those who missed out the first time, this is a definitive 90s HC record. It's really awesome hardcore punk with slightly metal touches, before they played "power violence." This has more of a garagey feel to it than later releases. Also, it has their amazing first 7" and some comp tracks. A (Slap A Ham, order thru Vacuum)

CHURCH OF THE ASTRONAUTS 7": The packaging had me fooled- I thought "What is this guy doing sending me garage rock?" That stuff's OK, I guess, but this is far better. COA bust RORSHACHY, BORN AGAINST hardcore without being a ripoff at all. They're perhaps even a little more metal than either of those two bands, which is always a good thing... Yessir, I like this quite a bit. A (Ghetto Defendant)

COALESCE CDep: This is what straightedge kids think is "noise core," having obviously never heard CACOFONIA, AC, or old MEATSHITS. What is, is crunchy as fuck, noisy and totally innovative. A million bands bite COALESCE bad, for a good reason, because they're heavy and catchy as fuck. As I understand it, this is their 2 7"s and a demo or something. I'm listening to NAUSEA right now, but this doesn't sound very similar... A+ (Second Nature / PO Box 115434 / Kansas City, MO 64138)

CR 7": Cool. Starts off all emo, then blasts into power violence, and back again. I can't say I've ever heard anything like it exactly, very original. The lyrics are REALLY good, too. Poetic, but not to the point where the song's meaning is obscured. I couldn't figure out if "Jim Henson" was a joke or not... I hope not! All in all, a very powerful and positive release. Mailorder gets a flexi with an INFEST cover! B+ (Reservoir / PO Box 790366 / Middle Village, NY 11379 / see ad)

CRIPPLE BASTARDS / SOCIAL GENOCIDE split 7": You know, I always thought CB were a "dumb" band, what with that shitty, offensive name, but they have some really intelligent anti-sexist lyrics on this one, and play very competent crust / grind. I dig. SG, on the other hand, from Austria, sound a LOT like old COC, a very good thing in my book. Heavy as fuck! I had to laugh at their deep analysis of nationalism

in their song "Stupid Patriotism." At least they're sincere. B+ (No address?! Try Vacuum)

CRIPPLE BASTARDS / PRAPARATION H split 7": CB once again kick their unique style, while PRAPARATION H bust pretty straight up thrash, with awesome funny songs like "Hellnation Vs. Manowar" ("Who rocks harder? Who do you think?") and other crazy stuff. Another really good split... Oh wait- the anti-sexist lyrics are on THIS one, not the other split. Rocks real hard, I'm glad to find some punk shit that I actually like... B+ (No address again?!!)

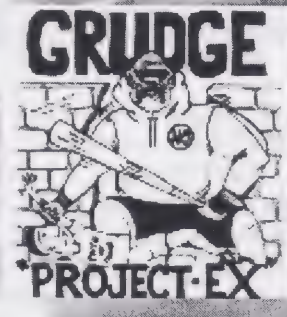
DAG NASTY "Things That Make No Sense" 7": Being the world's biggest DAG NASTY fan, I couldn't pass up this live boot of them. I know a lot of people don't like "Field Day" too much, so many will be upset that most of the songs on this 7" are from that album. Personally, it's my favorite, though, so I'm happy... Good sound, good packaging, but no fucking labels, as fucking usual. B+ (Bootleg)

DESPISE YOU "PCP Scapegoat" 7": I know, you probably already have this, but I just have to say that this record, and this band, kick the fucking shit out of anything I've heard since SPAZZ or APARTMENT 213. They have a great message, great production, and are the most violent, harsh band... This 7" is THE SHIT, especially "Puppet" and "Cesar Chavez." Really good snare sound and liberal use of the china, too, which is always a plus. A++ (Theologian)

DROPDEAD new 7": This band used to be a pretty good CAPITALIST CASUALTIES / SIEGE ripoff, but now they're a fucking DISCHARGE clone- what happened?! The drumming is fucking laughably bad, the lyrics are simplistic as usual, and there's only like fuckin 6 songs on here! The old DROPDEAD would never have let less than 10 songs get on a 7". Fucking lame record. They probably think they're "mature" or something now, but I just think this record blows. F (Spiral Objective, I think. Check Vacuum if you're feeling masochistic)

DYSTOPIA / SKAVEN split LP: SKAVEN, I'm not wild about. They do mid-tempo crust with black metal touches. It's cool, don't get me wrong, better than, say, NOFX by a long shot, but it isn't great. DYSTOPIA, on the other hand, ARE great! No other band really sounds like DYSTOPIA... it's kinda grindy, kinda punky, kinda doomy- "monumental tagger metal." Very intense and heavy! Cool lyrics and packaging, too, and they are some of the nicest people I've ever met. B+ (Life Is Abuse)

END OF THE CENTURY PARTY / PALATKA split 7": The first thing I noticed was the beautiful artwork adorning the lyric sheets (there are two huge ones) and the cover. The music was no let



down, either. Julia says this is "Southern Hardcore," but to you and me it's emo. Good emo, more of the thrashy, fucked up Gravity variety than the Dischord variety. Also, like 12 songs! B+ (Um... try PO Box 14223 / Gainesville, FL 32604)

EVOLVED TO OBLITERATION / TASTE OF FEAR split 7": Max (SPAZZ) is now singing for ETO; they sound way better than the NO LESS split. Pretty much straight forward fast hardcore, good shit. TOF, on the other hand are Daryl from CITIZEN'S ARREST's new(ish) band. They play grindy HC with heavy black metal touches (the first song is a keyboard intro called "The Infinity Beyond The Cosmos"). Good split. B+ (Bovine)

EXCRUTATING TERROR CD: This is really good grind, but it's a little generic for me. I like it, but I wish there were more blast beats, like on their "Cry Now" tracks. The production is excellent, though, and it brings to mind the greats, like NAPALM DEATH and ENT. Good, all in all. C (Theologian)

FAILURE FACE / ULCER split 7": Both of these bands are quite good, but I'm not crazy about either one. In ULCER's case, it's probably the fact that they are a big DROPDEAD ripoff. To their credit, they do play extremely fuckin' fast, and they have their moments. FF re better, in my opinion. Really good lyrics, but the music just doesn't grab me. It's certainly good, just not amazing. But you might like it. I guess what it is is that neither band is metal enough for me. C (Burrito, get from Sound Idea)

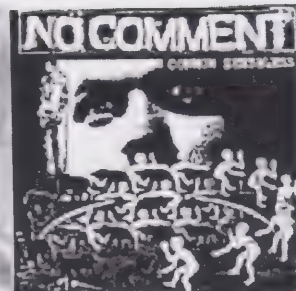
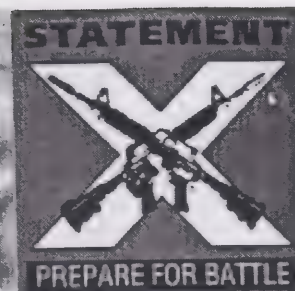
THE FIXTURES "Devil's Playground" CD: Pretty good hardcore punk. An album's worth seems excessive, though, maybe this would have been better as a 7". You could do a lot worse than THE FIXTURES, though. C+ (Alternative Tentacles)

FEDAYKIN "12 Songs of Piss and Hope" demo: That's pronounced "fay-duh-keen." Competently executed DROPDEAD-ness. It's crazy, it seems like DROPDEAD and CROSSED OUT are two of the most influential bands these days... Anyway, the production is kinda so-so, the music is somewhat metally crusty thrash that I could get into in the right mood. The lyrics, well, they're mostly pro-abortion, anti-religion, etc., so I haven't had time getting into them, but not too bad of a demo at all. At least they don't play NOFX covers! C (PO Box 471 / Allston, MA 02134)

GRIEF / CORRUPTED split 7": CORRUPTED are odd. A Japanese band that sing in English and Spanish and play doom that sounds exactly like GRIEF. I usually don't like this stuff, but GRIEF is metallic enough to satisfy my cravings... If you don't mind it slow, I recommend... B (HG:Fact, get thru Vacuum)

HALF MAN / KISSES N' HUGS split 7": Props to NH for the cool name! I'm sure Julia would call this "Southern HC" too, but you know what that means: Solid thrashy emo / hardcore with introspective and powerful lyrics. Yeah, I can definitely respect this shit. Real good. Most of these bands, whatever you want to call them, seem to be really nice and respectable people... Good split. B+ (\$2.50 to Mountain / 56 Grandview / Huntington, NY 11743-3537)

HAVOHEJ "Unholy Darkness and Impurity" 7": Now, I have their picture disc, and it is BAR NONE the worst record in my collection!! I seriously play it when I want to get people to leave, ask Justin. So, needless to say, I figured this would suck, like most new black metal, I figured it would be all wimpy



keyboard crap. They bust violent, destructive, old-style black metal that puts EMPEROR to shame. A (Grinding Peace / PO Box 1343 / Muskegon, MI 49443)

HUMAN GREED "Para Eso Habeis Nacido" 7": Ferocious and destructive French Canadian grind. Unique guitar tone, fast as fuck and pretty damn good. When I say "grind" I don't mean how some people call DROPDEAD or MITB grind, although they're not, I mind gurgling, blast beats, and metal- this is fucking true grind, baby! A (SPL / PO Box 524 / Stn. C Montreal / H2L 4K4 Canada)

HUMAN REMAINS "Using Sickness As A Hero" CD: Damn. I thought the 7" was good, this is possibly even better. The drums are a little too reverby for me, but it's not a big deal. He's one of the few drummers who deserves a 7 piece set. I like Dave's sound on the DISCORDANCE AXIS stuff better, which is really tight and ringy. Totally vicious and original grind. There's a lot of technical skill on this release as well, which keeps it interesting, and they do more of that fucked up stop and go volume knob shit that's on the 7". B+ (Relapse, see other reviews)

INFEST "Still Fighting" CD: My guess is that you've heard a lot about INFEST, but have a hard time tracking down their stuff. Well, someone finally put out a comprehensive CD of most everything. To my knowledge, it's missing the "Fear Of Smell" track, the "Son of Bleargh" track, but it's also got the whole demo, both 7"s, the LP, rehearsal tracks, and more. Too bad none of the guys in the band will ever see a penny. A+ (Boot, get from Vacuum)

KATASTROFIALUE "Nihilistinen Kuolema" 7": You know, I usually don't like this foreign stuff too much, but I can dig KATASTROFIALUE. They're real competent thrash, good production, but kinda crusty. Pretty chaotic and fierce, I'm down. B (Vicious Interference / PO Box 2331 / Land O Lakes, FL 34639-2331)

LIFETIME new 7": Fucking goddamn, I saw these guys and they were so fucking good!!!! They actually make me want to dance, that's not easy to do. This 7" is some of the best fucking pop punk I've ever heard. rivals the goddamn DESCENDENTS it's so good. It makes me feel really good and happy, kind of like IGNITE. Awesome, but too short. (Maybe 4:00 total?) Fucking A+! (Jade Tree / PO Box 10404 / New Brunswick, NJ 05600)

MADBALL "Ball Of Destruction" CD: The first MADBALL 7" is one of the most sought-after hardcore records these days, and for a good reason. It's a fucking classic. The CD has the 7", as well as a live radio set and an interview, for a total of 23 songs.

Most people think MADBALL's tuff guy metal, but the truth is that they sound (at least on the 7") more like DRI than anything else, and the lyrics are pretty positive, to tell you the truth. Fucking mandatory! A (Century Media / 1453-A 14th St. #324 / Santa Monica, CA 90404)

MALICIOUS HATE "In The Name Of Hate" CD: I was fucking stoked on their tracks on the A/Ction 8", but this isn't as good. See, the best part of their comp tracks was the fucking speed of the drums, perhaps

faster than BRUTAL TRUTH? But they never really go that fast on here, so it just comes off as slightly above average grindcore, in the vein of CANNIBAL CORPSE. C+ (Grinding Peace, PO Box 1343 / Muskegon, MI 49443)

MERAUDER "Master Killer" CD: My secret shame! Yes, it's true. I love NYC tough guy metal. Yup... This is pretty much typical "mush ya in the face" type hardcore, similar to a more metal AGNOSTIC FRONT. A good comparison would be CROWBAR. I think these guys might be Christian, too. (Century Media, see Madball review)

NINEFINGER 7": No sir, I don't like it too much. I mean, it's OK, kinda slow rock in the vein of MELVINS or something. It's not that it's bad, it's just not really my thing. Features Mike Dean from COC and Rich from Brutal Truth, though. C (Deaf American / #3 Bethel Church Rd. / Dillsburg, PA 17109)

NINEFINGER / FOD split: Like this one a little better. Both bands do old covers of bands like the GOGOS. C+ (Deaf American, see above)

NO CLASS / CEASE AND DESIST split 7": Now, I don't really like much new punk rock, but this shit is live!! C & D from Everett, play fucking raging thrash along the lines of CAPITALIST CASUALTIES; they fucking destroy!!! NO CLASS are just good, I don't really like female vocals, though. Plus, the record comes with all kinds of free neat stuff. Get this!!! A (Um-Yelliman Recs.)

NO COMMENT "Demos" (also known as "Skin Rape") 7": I was a little let down by this record. I fucking love NO COMMENT, but the "production" sounds like a practice tape, and the songs aren't that hot. But, for the completeist, like myself, this is a good thing to have. B (Noise Patch)

NOOTHGRUSH "Kashyyk" demo: Hey! This is a rare one: First, a GOOD demo, second, GOOD doom! I really don't care for most of that doom / sludge stuff, ya know? I fuckin' fiend for blast beats and shit, and most of it, to me, is boring. But, NOOTHGRUSH are quite catchy and they have a cool Star Wars thing going on (but not in the lame trendy way), including a cover of "Imperial March." Gary tells me that the next record is going to be a "Planet of the Apes" thing! A

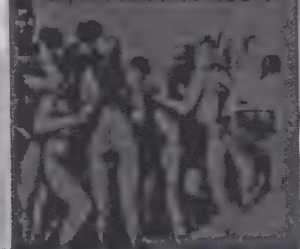
PALE EXISTENCE / EXHUMED 7": Max is once again on point. It's cool to see more crossover between the metal and hardcore scenes, it made me feel good to see this record come out. PE kick modern black metal with a serious EMPEROR influence. Very cool. I think I liked EXHUMED a little more. They bust more traditional, brutal "gore guts and gurgling" style death metal, similar to old CARCASS. Fucking FOUL lyrics about eating someone's butt, too!! B+ (625 Productions / PO Box 1239 / Menlo Park, CA 94026)

PATH OF RESISTANCE "Who Dares Wins" CD: Um, it's OK, I guess. Being that this is 80% of EARTH CRISIS, I had high hopes for the PATH, but it just didn't do a lot for me... kinda mid-tempo HC that I think was a failed attempt at CHAIN OF STRENGTH / INSIDE OUT style shit... On the positive side, though, they lyrics are fuckin' awesome, all about sXe. Sorta like MOUTHPIECE on crack! Oh wait... Not as good as THE DWARVES, though! C- (Victory)

PLUTOCRACY CD: It's funny how everyone's just now kinda getting into PLUTO (myself included), af

GREEN RAGE
DISINFECT

apartment 213



ter they've broken up. I mean, they're good, but it's just kind of funny. Anyway, so Convoy put this CD out, which has "Smitch", the LP (which quickly went out of print, but is now on a 10"), some radio stuff, and the demo. I actually like the demo stuff best, when they were like a speed metal band. A (Convoy / PO Box 234 / Little York NJ 08834)

PROFESSOR "Academizer" 7": OK, this is the fucking shit. Imagine DEICIDE meets CROSSED OUT meets THUG, and you've got PROFESSOR. I think it's some kind of fucked up joke, the songs are called shit like "Into the Auditorium" and "Matriculation". Crazy!! Insane grinding noise on pretty pink vinyl! B+ (Epistrophy)

RASH OF BEATINGS 7": Yikes! They use lots of harsh Alarma! gore pictures and have like 17 fucking songs on this, so you can imagine that ROB are pretty much pure grind, a little like ASSUCK or ND. And the lyrics, well, let's just say that you can certainly tell that these boys are pissed the fuck off!! C+ (1430 S. Quicy Ave / Tulsa, OK 74120-5826)

ROT "Fatality" 7": Brazil seems to have a kind of happening scene... ROT hail from down south and play very low-fi, brutal grind, similar to "Harmony Corruption" era NAPALM DEATH, real fast and gurgly. The production is kind of cool-woody bassy and muffled! B- (No address or label, try Vacuum or 6 Weeks)

SLOBBER 7": Unlike most of the West Bay bands I'm familiar with, SLOBBER play plain old punk rock. Very catchy and sloppy, with songs about beer, Satan (those West Bay boys!), etc. Cool! Unfortunately, due to Leech's brain surgery, I don't think they are playing anymore. B (Leechalicous, but you can get it from 625)

SPAZZ "La Revancha" CD: Fuck, what can I say about a SPAZZ LP that you wouldn't already expect? Songs about crack, Satan, and Kung Fu, amazing drumming, fuck... it's got it all. I'd have to say that I like

"Dwarf Jester Rising" better though, because the production was flatter. I could fucking listen to that snare sound by itself and by happy! But, this is still required buying. You lose hardcore points if I catch you without this in your collection. A- (Sound Pollution)

SPAZZ / MONSTER X split 7": Ha! It had to happen. I guess SPAZZ isn't really a sXe band, but they seem like to me, I guess cuz Max is, and cuz they do all those old sXe covers... Both bands bust harsh power violence, SPAZZ with more funny lyrics about various crazy shit, MONSTER X on a more positive tip. They remind me of INSTED, believe it or not! For sure destined to be a classic! A (Reservoir, see ads)

SPAZZ / TOAST split 7": TOAST = typical Japanese hardcore, which I don't really like. SPAZZ, on

this one, play a lot heavier than anything else I've heard, almost bordering on grind at times. Fuckin' great, as usual with

anything associated with SPAZZ. Only thing is, it's kinda expensive... A (HG:Fact)

STRAIN "Altar / Remorse" 7": Man, STRAIN used to be a really fuckin' heavy chunky hardcore band, but now they just play boring slow hard rock. Fuck. However, this does have probably the coolest packaging I've ever seen too complex to describe! Complete with PUSHEAD drawing, too! D (Bacteria Sour)

SUMMON "Fire Turns Everything Black" demo: As black metal goes, this is pretty darn good. I prefer death metal, myself, but SUMMON does a good job within the genre. The guitars are very crunchy, the drums as fast, good deal. Still, I think that whole Satan / makeup thing is dumb as fuck, but it's pretty good music. B- (Grinding Peace / PO Box 1343 / Muskegon, MI 49443)

SWANK "Bound" CD: I really did not want to like this one, but I'll admit, it's pretty fuckin' good!! Now, I'm curious why Pat sent me a funk/ska record, but I'm glad he did. Musically, it would be best described as mix of JAMES BROWN and MEPHISKAPHELES (yeah, believe it or not, I actually DO know about ska and funk!), and the lyrics are right on the mark, real PC / political stuff that could be SPITBOY's next. B+ (\$8 Whirled Records / PO Box Richmond, VA 23228)

THREE WHEEL MOTION demo: Read the CHARLES BRONSON interview here for the whole scoop on 3WM. Crazy, fucked up chaotic thrash not unlike CB or SPAZZ, only with scary gangster lyrics and song titles like "Nine At My Side," "Now You Die Crusty," and "Ho Ass Blockbustas!" Best demo I've heard in quite a while. All star lineup, featuring members of SPAZZ, CHARLES BRONSON, and SLOBBER. A+ (\$3 to PO Box 610112 / Redwood City, CA 94061-0112)

TRIAL "Through The Darkest Days" 7": I'm glad to see this band get some vinyl out, because they've been a great band to have around locally. Total 1990 / CHAIN OF STRENGTH style straightedge hardcore, complete with awesome youth crew backups and a little double bass, as well as really good political lyrics. The bass player does RUST zine, which is awesome, and Greg does HEADLINE COMMUNICATIONS, a rad political zine. Good record. B (CrimethInc / 2695 Rangewood Dr. / Atlanta, GA 30345)

TURMOIL "From Bleeding Hands" CD: The Gravity / RORSHACH influences are apparent, as are the metal ones, which equals a good fuckin' band. I expected mosh metal (which would have been fine), but TURMOIL actually play pretty fast a lot of the time, and rarely ever play chugga chugga parts. It's tough to describe- kinda noisy, fucked up, and heavy. Cool. A+ (Century Media, see Madball review)

UNCONQUERED "My Pain" 7": Ouch! This is what sXe mosh metal is all about! UNCONQUERED are nothing revolutionary, but they do the chugga chugga thing very well. Not as well as ABOVE ALL or EARTH CRISIS, but very well. The lyrics are pretty dumb tough guy junk, but you get a nice color cover to make up for it? B (Area 51)

UTTER BASTARD 7": Cool. Sounds like a sloppier PLUTOCRACY with highish vocals and punk lyrics about getting drunk and hanging out and shit. Good record. Kinda reminds me of old DRI a little. B- (\$3 to 625 Productions / PO Box 1239 / Menlo Park, CA 94026)

VEGAN REICH "Vanguard" CD: Well, I was REALLY disappointed by VEGAN REICH, I can tell you that



much! Sure, the lyrics are pretty good, but where's the metal? Seriously- this is wimpy crap that sounds like "Animosity" era COE or BAD BRAINS (bad BAD BRAINS). Plus, it's \$11 for a 17 minute CD! Duh. C (Uprising Communications / PO Box 490 / Laguna Beach, CA 92652)

ZAO "All Else Failed" CD: Whoah...

Some heavy stuff here! I'd heard of this before, and was interested. ZAO reminds of UNASHAMED, which is a big compliment in my book. I know a lot of people aren't thrilled by the idea of a Christian sXe metal/HC band, but you'd do yourself a favor to open your mind and take a listen. C+ (\$10 to Steadfast / 1129 Middle Ace / Elyria, OH 44035)

V/A "A Crutch Of Tone" CD: Well, I can't say this is up my alley. One band is spacey noise rock, like Am Rep style but less interesting, the other is slightly better noise, but nowhere as good as MERZBOW or DYSLEXIS COUP or anything. They seem nice, though. D (Burnt / PO Box 121 / Clementon, NJ 08021)

V/A "Audio Espionage" 8": Damn!! This is a GOOD comp!! GONKULATOR, ULCER, and MALICIOUS HATE are the highlights of this one, which is mostly low-budget / lo-fi death metal and grind. I love it, this is what metal is all about. Fucking awesome, and on blue marble, too. A+ (Ax/Ction, get from Vacuum)

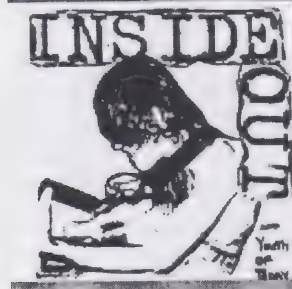
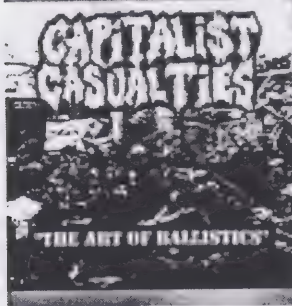
V/A "Excursion Compilation" CD: Well, to tell you the truth, I don't like most of the things that Excursion puts out. I like the UNDERTOW stuff, and the rest of it is pretty boring to me. This has a lot of local bands that are dull to me, but also 10:07, TRIAL, NINEIRONSPITFIRE, BOTCH, and UNDERTOW, so it's worth getting, although all this is previously released. C (\$3 to Excursion / PO Box 20224 / Seattle, WA 98102)

V/A "Identity II" CD: Century Media label sampler. Um, it's OK, but most of the stuff is boring metal. Now, I love metal, but this is just kinda OK metal, the kind you might hear on "Headbanger's Ball." No death metal, no thrash, just bland kinda grungy shit. The only stuff that's worth mentioning is STUCK MOJO (rap metal) and EMPEROR (black metal). Eh. Boring. F (Century Media, see Madball review)

V/A "Pigs Suck" 2x7": Everything on here sucks except the SPAZZ songs, which are some of their best. Good serious lyrics about the druggery of work and European invasions. I'm down. QUINCY PUNKS are on here too, but I've heard some icky rape rumors about them and I can no longer support them. Get it for the SPAZZ shit, fuck the rest. MANKIND are terrible! Oh, and CAPITALIST CASUALTIES are on here too, but they do a boring, lame BGK cover. Not enough blast beats on this record, it's too punk for me, I guess. D- (w/ o SPAZZ) A- (w/ SPAZZ) (Clean Plate, PO Box 2582 / Birmingham, AL 35202)

V/A "Prototype" 7": Shitty photocopied cover, but good comp. Has ULCER, APARTMENT 213, LACERATION, and more good thrash / power violence bands. One of the better all around comps I've seen. Not as good as "Cry Now, Cry Later," but very good in it's own right. Worth it for the A213 song alone. B+ (Clean Plate, PO Box 2582 / Birmingham, AL 35202)

i like fall silent, gehenna, tho ko losi, disembodied, chokehold, jasmine, and abnegation. a lot.



sometimes.

I look at what we've built (we meaning my civilization, my western culture), and most of it fucking disgusts me. All I can see is what used to be, where life once was, now there's only concrete highways and parking lots and metal. When I'm on the bus or something, going down the freeway, I look out the window and think, "Fuck. A thousand years ago, there was nothing but trees and wildlife here." I look out over the forests and fields that border our highways and try to imagine what it was like in the past. Silent, for one, except for the calls of birds, and the sounds that plants make when they sway in the wind. Now, the roar of traffic is nearly deafening. I think that if I was in a forest thousands or millions of years ago, I'd whisper. But standing by the side of the road, I have to shout to be heard, and my senses are assailed by the fumes and sounds and sights that western culture imposed on nature. It's just crazy to me to imagine the way things were, in contrast to what we have now. Imagine no jobs, no cars, no bills, no police, no neighbors, no supermarkets, nothing except what you'd made for yourself and family. I mean, there's certainly a downside, such as a lack of medical care, but maybe if we didn't sit all the time, and eat unnatural, processed foods that were designed by chemists, not nature, we wouldn't be so sick. My roommate was telling me how great the American health care system was, and I said, "What do you mean we have a great health care system? Wouldn't that mean that not many people were sick?" No, our health care system doesn't impress me. Cigarettes alone kill 500,000 people a year- that's the population of the Seattle city limits. If you look around, you'll see that our society is fucking ridden with disease and infirmity. I wonder how much of that is due the fact that we have lost virtually all contact with Nature? Can you name three rivers within 25 miles of your house? I can't. Do you know when the harvest season is in your area? I could guess September, but I really have no clue. I think that's pretty scary. Did you see such rampant rates of heart disease, mental illness, sociopathy and other illnesses in "pre-civilized" people? In one famous study that I read about first in *Diet For A New America*, they did a longitudinal (long-term) study of a group of Koreans, I believe. They studied the rates of heart disease, obesity, and the like among them, I think this was the late 40s or early 50s. At this time, they still lived a pretty much agrarian, "simple" life of subsistence farming, eating a very basic, nearly vegan and macrobiotic diet. Then, something like a decade later, after they had become "westernized," they took statistics for the same things, and found that where before heart disease killed something like 2 of every 100 people, it now claimed something like 45, thanks mostly due to their western diet. Obesity and similar disorders also skyrocketed. Something else I saw that was interesting was this quote, I don't even remember who said it, but he said something to the effect that Westerners exhibit the same disorders and illnesses that caged, captive animals do, such as excessive masturbation, fits of rage, homosexuality (He included this in his list of maladies. While I have no problem with homosexuality, it's true that captive animals exhibit it to a larger degree than free ones.), and the like.

China is a good example of how destructive and fucked capitalism and western civilization are. Ever since the Communists took over, their government has been pretty fucked, but that's another matter. I'm going to focus on the negative effects of capitalism and westernization on the country, although there's a lot of shit going on over there for many reasons. It's kind of comparable to the Industrial Revolution that we went through 100 years ago or so. During that period, industry flourished, inventions proliferated, and working people, the environment, and a lot of other things got fucked pretty bad. For instance, there were hardly any labor laws, so you had things like 10 year old kids working in factories for 2 cents an hour, getting mangled in machinery, and abused to death. The exploitation of the worker is inevitable in such a situation. The management can only lower the costs of their materials and equipment so far, after a certain point the only cost which can be lowered is the cost of labor. So, they pay the worker less and less, as little as possible. That's why we have a minimum wage now, to attempt to prevent that kind of thing. Whether it has worked or not is open to debate... Environmental restrictions were also virtually absent, so in England you would see things like whole towns turned black by the soot and pollution from factories, and massive amounts of lung cancer and other respiratory disorders. Basically, those in control got rich, and the workers and staging grounds for their operations were casualties of the greed of the ruling class. This was as close to true, *l'azze faire* capitalism as the West has been.

You'll see virtually identical things happening in China right now: The water table under Beijing is nearing depletion due to the wastefulness of local industry and overpopulation, air pollution in many cities is almost intolerable, and you can be pretty sure that any product made in China is a product made by either prison or sweatshop labor. For that matter, most of Southeast Asia is succumbing to Westernization and capitalism and suffering from these problems. Maybe in another 25 or 30 years, we'll have another America over there, greedily sucking the land dry and choking the life out our habitat just as you and I are.

I read once that the average American (and probably any Westerner) consumes 300 times the resources of the average African. That means that I eat for 300 children. Well, I'm vegan, so the figure for me probably isn't quite that high, but I but I still take at least 200 times my share.

I was also arguing with my roommate about the morality of free enterprise. He's a staunch Republican and pretty much Joe Meateater, but he's also a smart guy, and he thinks about politics and social issues far more than the average person, so I can respect his opinion. He was saying that, sure, there's a large disparity in income in this world, that some people have far more than others, but that's just kind of the way it goes. He argued that in America, everyone has the same opportunity, so if you end up on the street, it's your own fault, most likely.

Yeah, it's probably true that some people don't work as hard as others, but does that mean they don't have a right to food? Does that mean I should just watch dispassionately as they die?

One of the main points of his argument was that how hard you work should dictate how much you have. So I asked him, who do you think works harder, a single mom in fucking Mississippi (one of the most depressed and depressing areas in the US, economically and otherwise), or some rich bourgeois executive who spends all day on the phone bossing around his lackeys? It's clear to me that if wealth were based on work, most of the rich in this country would be penniless. The truth of the matter is that it's the poor and oppressed who are the hardest working in this world.

Now that I think about it, I'm pretty sick of politicians saying that they'll help the middle class, that they're "for working families." I couldn't care fucking less about the welfare of the American middle class! We don't need any help! We're fucking opulent by world standards. If you really want to help the "working families," how about some relief for the people who pick our food, who make our fashionable clothing, and who bear the brunt of capitalism? How about those 300 kids that you starve with your rich diet, fucker? Another instance of selfishness that fucking shocks me is this whole welfare thing. People begrudge the "welfare loafers" their already meager benefits, but why? What do you pay into welfare a year, maybe at most \$50? Probably nowhere near that, but still. I pay taxes, and I have no problem whatsoever with giving some of that money to someone else so they can eat or having warm clothing. What do I need the money for? More records? More clothes? I really don't care if some people "abuse" welfare a little. I've been on welfare, and I'll tell you, it's no fun, and I know my mom fucking worked harder than you ever have to provide for me. I know that there's a lot, hundreds of thousands, probably, of people out there who are in similar and far worse straits, and if by paying a few dollars in taxes I can make things easier for people like my mom, then I'm happy to "waste" my taxes on "welfare loafers."

Yeah, well anyway, my point is basically this: Appreciate what you've got, and do your best to share the wealth. Recognize the wrongs in this world and do what you think is right. As Man Is The Bastard says, "Don't be an asshole, feed a friend."

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One thing that I always liked about Bloodlet was that they're all really good musicians. It seems to me like that kind of thing goes unappreciated too often in hardcore bands. So, after talking to Charlie in Seattle when I saw them, I thought I'd talk to them about it. You might find this boring if you don't play an instrument, or even if you do, but I know that I'd be pretty excited if I read an interview like this, so I'm sure there's someone out there that would be into this... Whatever!

So, you remember me from when I talked to you in Seattle? Oh, that's you?! Yeah, we talked about drums and stuff. Awesome! I was just looking for that letter the other day and I could not find it anywhere. I'm so glad. Thank you. Anyway... I wanted to this interview about music, technical nerd stuff, ya know? Nerd stuff is the best stuff. Do you think that skill and technical things are overlooked or underappreciated in hardcore? I think it's underappreciated in all music. It seems like with the exception of like Guitar World magazine, and they don't even get that into it, like nobody really cares about the more technical aspects of songs. With the exception of some real, maybe "underground" isn't the right word, but under-read music magazines, like the Modern Drummers and Guitar Worlds, stuff like that, nobody really cares about that stuff. I don't know, maybe I'm just biased because I'm a musician and I do it or something, but that's mainly what I'm interested in about a band, what their view about music is, how they go about doing it and what's important to them. I like hearing different people's philosophies on music, whether it's to simplify it, or make it complicated, whether it should be angry or whatever, I just think it's really cool. What about those people who are into the current backlash against technicality, do you think that making it deliberately simple is valid? I think that one of the things I really like about music is that anything that you like and want to do is valid. There's not any rules, you know? So, there may be some people that say, "Well, I really wish I could write complicated stuff, but I can't, so I'm just going to take the easy way out and write simple songs." But I have a feeling that the majority of people, just get confused or turned off by super technical stuff. It seems like

with, I guess it's not new, but the latest Bloodlet LP, a lot of people- I don't mean to be rude- are saying that it's not as good as the older stuff. I personally like it a lot better, because it's a lot more complex, and to me it's heavier. A lot of the people who are saying that, and who knows, I'm not at all the best judge of our stuff, maybe it is our worst record, but it's more of a metal record than a hardcore record, and I think that most of the people who have listened to it are hardcore people. Probably they're not going to be as into it, because it's not really that genre of music that they're into. It seems like, and I've heard you talk about that in interviews before, that you're sort of between the two, even more so than the average crossover HC band, because you don't have the double bass or blast beats that brands it easily as metal, but at the same time you don't have youth crew backups or anything, you know? Yeah, we're in that weird in between state. But I think that in the end, that'll probably be a good thing for us, because I think that there's still a lot of people who are still into it, and that a lot of metal people will be into it as well. So I hope, I'd like to see us get a little bit of both crowds, it'd be great to go to a show with a bunch of short hairs screaming the words to every song, on one side of the stage, and on the other have a bunch of moshers running in a circle swinging their hair around. It think it'd be the best thing in the world. I think it's cool that you guys, are open to having all kinds of people like your music, whereas a lot of bands seem to think that they're too cool to have metal kids listen to their records or something. Man, fuck... I'm so not into that attitude, though. We think, anyone who wants to listen to any kind of music, should. I play music because I enjoy, and I'd like to think that maybe we're getting something across, even if it's not a straightforward verbal or intellectual message, something emotional comes across in the music, and whoever relates to that, whoever listens to that and likes it, I think should be at the show. I think that's what it's all about. I'm not, I don't think it's all about some people are cool enough to be at our show and others aren't, whoever likes it are the people who should be there, and all the people that are there because it's the cool thing to do, or because their friends are there, can stay home as far as I'm concerned. Now, I don't want people to come out and see us because they think we're maybe the cool thing to see, I want everybody at the show to be super into the music. What are your musical goals, how have they changed, and do you think you've achieved them? Definitely. When we started the band, we just didn't know where we were going, we were just playing. We were all, I was coming out of sort of a rock-oriented, maybe a "power-pop", not like NOFX type stuff, but like Jawbox, Jesus Lizard, just noisy punk stuff, but still most of that's a relatively simple approach to music, you know, play a part four times, change it, and Matt and Scott, the singer and guitar player, that originally started the band, were in a straight up hardcore band before that, and we were with another guy, who was in kind of a noise band. All we were really used to was straight, 4/4 time. Verse chorus verse. Yeah. Something that was heavy and had a groove, that wasn't super double

bassy, but wasn't Youth Of Today hardcore vocals or whatever. So, we wrote what everybody knows as the first 7"s and all that, but I think as time went on, we started getting more complicated, so we added a second guitar player, and that was like the turning point, we

started having a lot of two guitar things going on, and I think you'll even hear on some of the Entheogen songs, even on "Shell" and "Cherubim," off that 7", and "95" and "The Triumph", those are some of the first we wrote as a five piece, some of the changes weren't as complex as what we're doing now, as far as having dueling guitar parts, or different bass lines, or different bass parts, more interesting vocal parts or whatever, and we've been just going on from there. It's getting more and more complicated, because that's what we're into right now. Yeah, our focus has changed. we do a little more of what we want to do now. **Do you think you achieved your goals yet? Are you happy with what you're doing? Does that make sense?** Yeah, I know what you're saying. I think that... No, I don't. If the new record comes out the way we want it to, as far as I'm real happy with the songs we've been writing so far, since we've been on the tour, I'm really really happy with, and I think that probably with the next record, if we record it the way we want to, and I'm happy with the way everything comes out, that's probably going to be the quintessential Bloodlet. We're going to be where we want to end up. And I think that the "Entheogen" record is going to be more of a stepping stone record than anything else, it's going to be like the first era of Bloodlet, like "Eclectic," the 7" stuff, and then "Entheogen" will be more of a stepping stone record, and this next record will be really where we want to be right now, and that'll be really good for us. Because, so far, everything that's ever come out, it's been the kind of thing where we wrote it and it came out as much as a year later. By the time the record came out, it's not really what we're into anymore. So we've never really had a record that we were happy with when it came out. So I'm hoping that this record will do that, and I think one of the reasons that it will is because we're really taking the time to sit down and write the record all at once. **Now that you only have one guitar player, are you going to do a lot of overdubs or are you only going to stick with things that you can reproduce live?** We might, in certain places where we think it'll really help the song, but we're going to really try to stick to things that we can do live. But what we're going to do, to achieve a bigger sound, and we're going to do this live and on record, is when Matt's playing, he's going to be playing through two totally separate amps at the same time. **Are you going to split it with a stereo chorus or something?** What we're going to do is, we're going to have him going through two amps—one's a Mesa rig, one's a Marshall rig, and they're going to have two totally different sounds. One's going to be real crisp, the other's going to be real chunky and bass-heavy, and we're going to mike both cabinets, so it'll sound more or less like two guitar players playing exactly the same part. One of the things we wanted to do was, regardless of whether we had one guitar or not, is we felt that a lot of the songs on the "Entheogen" record they were complicated, but they were a little

scattered sometimes, in that they may have had complicated parts and complicated ideas, but they didn't have a lot of focus. So one of the things that we're trying to do is still be complicated, have strange changes, and parts that are out of the ordinary, but have the focus, so there's something to latch onto. For me, at least, when I listen to a lot of the songs on "Entheogen", there's no one part that really leads the song. There's just a lot of things going on. I think it's cool, but it's not really what I want, I think we all want something that's a little more ... **It seems like a lot of bands, especially the mosh bands, and I'm not necessarily saying Bloodlet is like this, but their songs are really interchangeable. Like you could just plug in the parts any old which way and it really wouldn't make any difference.** Well, that's the thing you have to be careful. We want to write something that's really cool and something that's... what's the word I'm looking for? That has focus, that's not generic. Helmet is one of my favorite bands, but Helmet's bass player doesn't do a lot of interesting stuff. I mean, if you took the bass player out and added more low end into the guitars, it might work out. They have some of the best grooves, the coolest changes around, but some of the stuff they do is not incredibly interesting. **I was always into that band mostly for the drumming. My favorite. I don't really listen to them anymore, but I was into them a few years ago.** They are to this day my favorite band in the world. So I don't mind picking on them a little bit, because I love them so much. One of the things we're doing is Art, our bass player, is so, so ridiculously good, he's doing some of the coolest things with the bass parts, and me and him are trying to work together, so we can get a sound that's focused without being boring, if that makes any sense. We'll take a more simple approach, but still do really interesting things underneath. So, hopefully it'll all work out. **It seems like, with your drumming, I don't want to call it simple, but there's not a lot of fancy fills and rolls. Maybe "concise" would be a good word?** That's one of the things I'm trying to do. And also, I think it's almost-necessary in this band. If this were a rock band, I'd probably try to be a little more flashy with the stuff that I try to do, but I think I'm going to put some more complicated fills on the new record. I really haven't decided yet, when the songs are finished, I probably will come up with some tricky stuff, but one of the things that's necessary, in the new songs where we've got all these changes that are really complicated, everything's happening really fast, if I try and get too complicated or fancy, it's just going to sound really jumbled. I think that what I am good at as a drummer—and there may be nothing else (laugh)—is I'm good at writing parts that compliment the songs and are interesting but still provide a good foundation. And that's what I'm trying to do. Especially on the last tour, where I talked to you in Seattle, in the new songs, I wasn't doing a lot fill wise. I

was just trying to get the feel of the songs and hold them down, and probably on the record I'll do some new stuff, but I don't want the song to lose its foundation cuz I'm off doing a 32nd note triplet roll. It's kind of a weird in between point. You know the drummer for Jawbox, or Shudder to Think, that I think are ridiculously good, even though they're not like heavy bands or anything, that's where I draw a lot of my inspiration from. People who write interesting parts instead of interesting fills. There's nothing worse to me than a drummer who writes boring parts but super good fills. **Yeah, just to show off on the fills.** I think that it's more important to have an interesting part for the song than it is to have an interesting fill that you play once. Something that compliments the whole part, as opposed to just showing off on little measure. But hey, don't get me wrong. I'm all about showing off. I like showing off from time to time, but I think it helps the song if you come with something that's really cool for the part, even if there's no good fills, if all the drum parts are good, that's what's really going to make the song. **When I listen to drummers, I'm listening to the beats, not the fills. I mean, I'm am sometimes, but I'm usually admiring their style.** Right. It's all about style and the feel they give the song. Cuz you can take a guitar part, no matter what band, from Green Day or Neurosis or Slayer, and put different drum beats to it and give it a totally different feel. So, if you took a Green Day riff and put crazy double bass under it, it wouldn't be Green Day anymore. It all depends on the feel that you give the song. It's one of the most important things, it's what everyone relates to when you hear the song. There may not be any excellent fills or whatever, but if the song has a good feel to it, then you're going to groove on it. **It seems to me like the standard "hardcore drummer" uses a piccolo snare, a china, and lots of double bass. Do you think that gets tiresome?** Yeah. Yeah. I mean, I do. Totally. I mean, I like that sound, but it seems like maybe they should go for something a little different, too. Well, you could probably say that for all bands and all kinds of music, it's just it seems more noticeable to us because we listen to hardcore all the time, and go to hardcore shows. But think about that. So many bands are so similar, all the time. So yeah, I totally think that people should try to do different stuff, but I think that a lot of people are just... I don't know if they're not creative, or don't know what else to do- **Or they may really sincerely like that sound.** Well, they may like it, but jeez, I like the way, oh, Dave Matthews Band's drummer sounds, but I'm not going to play like him, that wouldn't work, you know? I have a problem with doing things that have been done a thousand times. It doesn't seem that interesting to me. If I were playing something that I knew a ton of people before me had played, it wouldn't be as fun to me. Because it wouldn't be as much my own to me. **This might seem nerdy, but a few things that I've noticed that are**

distinctive about your style is that you are hardly ever use your ride and your snare, that real poppy snare. Yeah, well the snare's a total Helmet rip off. For years, ever since I heard the snare on the "Meantime" record, that's exactly what I've wanted. Before that, I saw them live, when they were doing the "Strap It On" tour, and I was like [dorky voice] "Oh my God dude, that snare is so bad ass!" Yeah, that's what I'm real into, and I think that snare sound will endure for my entire drumming career, because I just love that sound. My ride... I don't know, there are parts that are really good for the ride, as far as playing the bell or on the shank, the tink tink tink, but most of the time, even lately when I've been playing ride stuff, I'm playing it on the edge, trying to get a really swishy swimmy sound out of it, and subdividing the beat, but maybe trying to get something a little more full than a little ping out of a cymbal, because it seems to me like it's just really hard to hold down a groove like that, it sounds kind of hokey to me. I think there are some parts where it works really really well, but in real heavy parts of the song I don't want to be going "ping ping ping". I'm just not that into it. **It seems to me that a lot of metal drummers ruin the parts by using that ride too much. I'm not too into rides.** Yeah, I'm not either. I think they have their place, but especially in real heavy music, they should be used with extreme caution. [laughs] **Yeah, I think their primary use is in jazz and quiet stuff like that.** Totally. And you'll notice in some of the quieter parts that we do I tend to use the ride more often. It's more subtle, I guess. In heavy parts, it doesn't work for me. I don't like the way it sounds. **I always associate rides with like a big Van Halen power riff going on, with that ride going "tank tank tank tank".** One of the things that I think is cool about rides is that they're really good for accents. You can do good note accents like on the bell, because it's really sharp and quick. So that's pretty cool. And sometimes, if people are doing really interesting ride patterns, then I think that's interesting. But, quite frankly, I'm just not real good at that. It's not one of my strong points right now. **What are your goals as a drummer right now.** Right now, and it sounds so simple, but it's one of the most important things to learn - and one of the hardest - is I'm trying to get a real strong single stroke roll. Single stroke roll is one of the first things you learn, but it's one of the hardest to get down fast and clean. It's so hard. I mean, I can do double strokes a lot better than I can do single strokes rolls, and a lot faster, too. I can do crazy perrididdles and accent every note separately, double and triple perrididdles, but I don't use that stuff nearly as much as I use a straight up single stroke roll, and I'm not nearly as good at a single stroke roll, and that's one of the things I'm concentrating on. I'm trying to work on leading with my left hand a little bit more. My left hand is considerably weaker than my right hand. So I'm trying to work on leading with that. What else am I working on?

[pause] Actually, I'm trying to relearn the rudiments. Because when I was in school, I played drums in the school band for a while, and I took private lessons for a couple of years, and everyone was like "Learn your rudiments, learn your rudiments, learn your rudiments!" But I'd listen to drummers and go, "But I don't hear a five stroke roll in there!", and so I never did. And, man, I regret that so much. If there's any new drummers, or drummers anywhere that are reading this right now, learn your fucking rudiments! God. My little brother, he's 11 years old, and he's learning to play the keyboard, and I'm telling him, "Everything you teacher tells to learn, learn." If I had done that, I would be so much better right now, and it frustrates me, every time I sit down at a kit and I hear something I want to do and I can't do it, if I had practiced that [couldn't make it out] that Dr. So and So had taught me in 6th grade band, I could do that right now. Yeah. If you listen to a lot of jazz, all it is, and I don't mean to belittle it, is the rudiments played in variation. It is. Just trading it around and stuff. You can sit there and say it's just rudiments and it's not that interesting, but it's fucking hard. I don't know where you're at as far as the drummer goes, but I can't play a [something or other] to save my ass. I've never ever worked on that stuff before, because I've never really worked on that stuff. I feel like I really need to, to do a lot of things I want to do. And not so much to do the crazy- well, there's like 8 billion rudiments now, the simple stuff. I can do really good perriddles, and like rolls and continuous double stroke rolls, throwing accents in, that's one of the things I'm working on right now, is switching real fast from 5 strokes to 9 strokes, stuff like that. To get real fast double strokes with crazy accent patterns in them. And single strokes, that's what I'm working on a lot right now. Doesn't it get old, with the death metal drumming, I like the guitars a lot, but it seems like they just alternate between blast beats and typical "budda budda" double bass. I think that any music that you can simplify down to a formula is boring, and a lot of death metal and grind bands, they totally rely on that whole blast beat, then bringing down to half time, then back to a blast beat. You know, that may be cool to do for a song, or even a couple of songs, but to do that all the time is so boring to me. So, that's why my attention span for death metal and a lot of grind stuff is very, very short. It wouldn't be, if people changed it up a little bit. But nobody really cares that much about doing that. Maybe it's because I'm not as immersed in that as I am in other forms of music, but it just seems like the same stuff over and over again. Obviously, I'm not in the band, but to me, it seems like a lot of people have this misperception of Bloodlet as "evil moshcore" or something, when to me, Bloodlet is about as far from that as you could be. No, I don't think we are either, and I think that. I think maybe you could say that about some of the older stuff, but there

are much moshier and groovier bands than we ever have been. It's weird, I don't know where we got that reputation from, cuz we've never been a real dance oriented band. To me, Bloodlet is a bunch of people who enjoy playing music, as opposed to making people dance. Maybe it's the fans who give it that reputation? It probably has a lot to do with the scene. We've always played to hardcore kids, and hardcore kids are big on dancing, I don't know. It's weird, I don't know how we got that exactly. If people want to dance, then by all means do. I'm not saying that's not cool, we're just not thinning about that when we write songs. You don't write a part and go, "Shit! They'll go crazy for that!" Right. In fact, we've even written parts that we thought were especially groovy [as in having a groove, not the hippie sense], stomp each other to it, and we've put in 6 or 7 or something. If we think it's especially straightforward, we'll add a beat or take a beat out, to change em up a little bit. It's funny, because people still dance to it, but they always end up on the wrong foot. Yeah, I've noticed that sometimes the head bobbing crowd gets a little mixed up in some of the more offbeat sections. What are some bands that you think are doing something interesting or inspiring or whatever? Um, I think that as far as metal goes, Meshuggah is absolutely my favorite band. You were saying you liked the way he uses double bass. I love the way he uses double bass. I think that it's very interesting to me, because it's not just always going, with the guitar. I think it's cool the way that the guitar players will be playing odd time stuff, and he'll still be playing in 4... For a while I was really into Iceburn. Like around the "Hephaestus" record, I thought "Damn dude, this is one of the most innovative bands around," but the new record I'm not into. I thought you might like them. They seem like a Bloodlet kinda band to be into. Man, I've been into Iceburn for a long, long, long time. New record that came out, they just lost me... Oh, here's a question I wanted to ask, about your snare: I always drooled over the tone you get on "Entheogen," maybe you could tell exactly how you got it? Alright. The way I got that sound was, the drum itself has everything to do with it I think, it's a 10" Porkpie Custom snare drum, and I like it a lot. I used to use it on tour. It's all birch, and I was using a coated Emperor head when I recorded it, and basically I just cranked the fuck out of it. It was really, really tight. I was miking it on the top and bottom, and the mikes were out of phase, and I used a little bit of compression on it, but that's about it. One of the things, I really like the pop, one of the things I'm going to try for on the next record is to get maybe more of a more metallic tone out of it. Not even on all the songs, just on a couple where I think it would be really effective, and I think I'm going to use maybe a brass snare for that or something. I'm going to use the Porkpie for a couple songs, or use the snare that

I use live, which is the maple Pearl, the free-floating one that you probably saw in Seattle. You had a kevlar head on it. Are you planning on continuing with that? Definitely. I wish that I could get those kevlar heads for all my drums, but they only come in 14" and 15", so that's kind of a problem. One of the reasons why I eventually stopped using the 10" live is that the only heads I could get for it were Emperors. And I tend to hit really hard live, so the problem was that I had to put a new snare head on every show. Sometimes I had a head that didn't even make it through the show. On the 108 tour, which is the last tour I used the Porkpie snared rum on, August of last year- no, not last year. Jesus, it was two years ago. Anyway, I ended up having to use two snares on stage because oftentimes one snare wouldn't make it through the whole show. We were playing really long sets on that tour, like an hour or hour and 15 minutes, so I had to switch snares halfway through. It

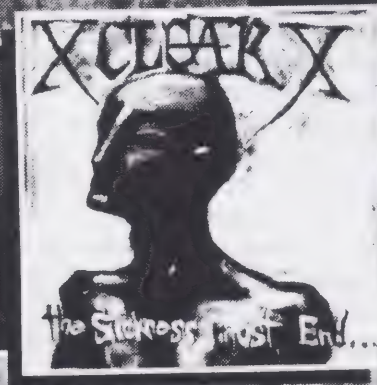
got to be a real pain in the ass. I decided I needed to get a new snare, and I got the Pearl free-floating, and I like it a lot. So I'll probably use that on some songs, and the Porkpie on others, and I'll have a brass one. There's this one copper one, made by a company called Legend, I'm going to try and get a little bit different drum sounds on each song, depending on what I think the song needs. That's another thing I'm going to try and do on the next record. There'll be some where there'll be a real open bass drum and a real metallic snare tone. Um, I lost the tape of the rest of our conversation, which really wasn't much. Basically, we agreed that Don Fury and Scott Burns / Morrisound are bad producers who bury the drums and spend all their time getting "that cherry guitar tone." All in all, I would have to say that this is one of the best interviews I've ever done, and possibly one of the better ones I've read. I'm pretty happy with it.



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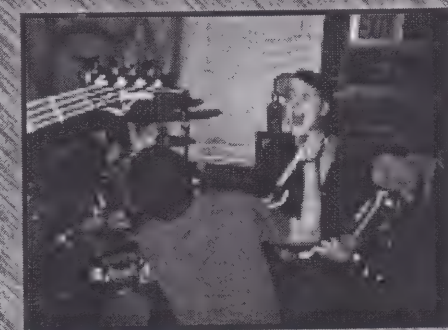
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X LIFE SENTENCE X
RECORDS

Charles Bronson is one of the few bands out there who I could honestly call punk or "old school." They play fucking raging thrash with awesome lyrics. It's kind of like, they're totally funny, but at the same time, while you're laughing, you're thinking "Oh my god! That's so true!" They have a 7" on Six Weeks, a split with Spazz, a split with Ice Nine, and a few comp tracks, and maybe something else I don't know of. Mark, the singer, answered these questions. Other members are Ebro, drums; Mike, guitar; Jon, bass; and Jeff, guitar.

CHARLES

First of all, you've released a 7" as a split release with 625 Productions. How did you get together with Max? I've been writing letters to Dan, the guitarist in SPAZZ, for a bout 5 years or so. Finally, me and Jon got up enough nerve and flew out to the Bay Area last August and stayed with him. That's when I met Max. One of the first things I noticed about him was how vast his T-shirt collection was. He's kinda greedy in that respect, cuz five minutes after I we meet the guy, he's like, "Where the fuck's my Bronson shirt?!" all loud and yelling, and this is when SPAZZ was playing that Epicenter show and Jon's just all, "Shut the fuck up and play, bitch!" And I thought someone was going to kill us... Someone like Lali Donovan. Anyway, when we first wanted to do the split, they weren't too into it. I mean, we're total nobodies, and they could do splits with more popular bands, and they didn't. So when we were out there, we conned Max into putting it out. I guess things worked out cuz of SPAZZ and people like Timojhen mark. That's why I think people like that are the raddest. **What's up with THREE WHEEL MOTION? The demo's sick, can you tell me a little more about it?** 3 WHEEL MOTION was me, Jon, Dan from SPAZZ, this guy named Leech [from SLOBBER- Finn], who the night before, got drunk in the desert or something and passed out on this huge cactus and cut himself all over the place. I don't know, Dan came up with the name and his girlfriend at the time just rolled her eyes and said it was stupid. We wrote and recorded the songs as we went and finished it in one afternoon- it was the day Jerry Garcia died. I don't even own a copy of it and I fucking sang on it... I played bass on one song, but I'm not telling which one. **So some of you are straightedge, right?** Jon's so straightedge, he did the whole vegan thing, and Ebro won't even drink Coke, but I still eat everything I want. Mike isn't straightedge and sometimes I feel kinda bad cuz I know we influence him, which I guess is a good thing, but nobody likes to be pressured. Oddly enough, he's the nicest one in the group. **Is that ever a source of conflict with anyone, stuff like that?** Do you like the new straightedge hardcore? Yeah, it bugs people, I think. People give us shit, but it doesn't bother me at all. I don't even make eye contact with 'em, cuz they're idiots and I just flick them off. Personally, I can't stand sXe HC... Some of the older stuff I dig, but when I think of sXe HC, I think THE FAITH and MINOR THREAT, man. Fuck all that fashion shit. I don't want a huge clothes or a visor or those ugly tight necklaces. What does any of that have to do with being drug free? **Is there a difference between punk and hardcore? There's obviously a difference between, say, SNAPCASE and FILTH, but beyond that?** It's all about politics and that's what pisses me off. Everyone wants to come off as being so "aware" or whatever. If I keep my mouth shut, people assume I have nothing to say, and I think the problem with hardcore is that the music becomes pushed to the side, and that's not why I got into it. People need to lighten up. Especially out here. We've made a lot of enemies and it's not like, "Oh, I'm punk, I wanna offend everyone," it's more like, "You're a stupidass, you're trying to save me or convert me and I'm gonna make fun of you." So to answer your question, I don't know. **Is there ever any conflict over stuff like "Rich Crusties Shall Pay"?** Well, I don't think they'll be rioting in the streets or anything, but it's only cuz crusties can't read, we've said shit and nobody does anything to us, and those lyrics are about kids in the Bay Area, and



BRONSON



sorta about a loser who claims to be from "the Sout' Side" of Chicago, but the only reason he lives in a shitty neighborhood was because he got kicked out of his house, doesn't have a job, and spent all his money on booze and pisses it all away. If anyone can write me and explain why crusties wear those mud flaps on their asses I'll send em a free T-shirt. What kind of people usually come to your shows? Oh, about 5 or 10 people standing around hat are in the other bands we like to play with. Bands like MK ULTRA, DANGERMUSE, and THE PRETENTIOUS ASSHOLES rule man. Plus everyone adores LOS CRUDOS, so there's good things coming out of the Northern Illinois area. Also, there's this band called THE HOMEWRECKERS, and even though I don't care for that name, the band rules. They're all like 15 years old and sXe and they go totally nuts. A lot goes on for sure, it's just that nobody cares. When SUPPRESSION and EUCHARIST came thru town 10 or 15 people showed up... that's sad. Why did you name yourselves after Charles Bronson? Did you ever consider Chuck Norris? Cuz the name's badass and so are we. No really- it had a good ring to it, and I love gimmick bands, so I wanted to be like that. But the Chuck Norris joke is wearing thin, man., We want no association with and washed up Kung-Fu movie star trying to pull of a Texas ranger TV role. Texas rangers don't know Kung-Fu!! If you want action, rent "Death Wish 3." Is there an overabundance of power violence / extreme HC bands? You know, I get burnt on that whole high / low vocal trade off that those bands are doing. It's getting rather tiresome. That's why I like JOY DIVISION and EVERYTHING BUT THE GIRL. What have you got coming up? What are your goals as a band? We've gotten offers, but I don't know if we'll have time to do it all. Our drummer started playing for LOS CRUDOS and they're going to tour for four months, so who knows what'll happen to us. We're getting this guy Jeff to replace our old guitarist Aaron, who left by saying "This band's nothing without me! Fuck you- I quit!" So we're headed for troubled waters. But in the meantime, we're scheduled to do a split 10" with MK ULTRA, a 7" on Lengua Armada, an LP on 625 and several comps. Who knows... What is a surprising fact about the band that most people wouldn't suspect? Um, Jon has this thing for Oriental girls, Ebro loves wrestling, Mike likes Mr. Bungle, and I'm the world's biggest Mia Farrow fan. As a whole, everyone hates each other. OK, that's about it. Anything you'd like to add, and how can people get ahold of you? After August 13, our address will be 412 Locust St. / Dekalb, IL 60115, and don't write Ebro cuz he'll be gone in some foreign country. Thanks to everyone that ever took an interest in what the fuck we're doing.

CHARLES BRONSON

DEKALB SATANARCHY

capitalist casualties

Here's part two of an interview with Matt, the drummer for Capitalist Casualties. He's a great drummer and a friendly guy, too. We left off talking about Assuck last time. Copies of #15 with the first part of the interview are still available for \$2 ppd. Did it in January 1996. Enjoy.

IO: They're all really good musicians. The guitar player's really good, they're all good, I think. Matt: Have you ever seen them live? IO: No, I wish I had. M: I've never fucking heard a goddamn fatter guitar tone than they get- their bass drum is the most hellish fuckin thunder, I don't know where they get it. IO: Is it big? M: Well, yeah, their amps are kinda big, but even when he's just playing by himself, I've never heard a more harsh or better tone than he's getting out of his amp. IO: Assuck and Capitalist played in Seattle, that's around where I'm from- M: Did you see that show? IO: No- I missed that one. M: That show was one of the fuckin funnest shows we've ever played. It was this little room, totally packed, totally hot, could

not breathe, that was the best show. So many people in here, going crazy and pushing up on stage. Man, right into my drums, that was the punk rock scene. IO: When are you due up here again? M: We were supposed to go up this year, a few months ago. IO: Yeah, it got cancelled, right? M: I love that town, like a Tuesday night, 2 in the fucking morning, there's people everywhere, and we were like "Fuck, this town is partying!" We can't wait to get back up there. IO: Jeff said something like February? M: Yeah, we hung out with our friends Whipped up there, that was great, we can't wait. IO: This is kind of a long question: OK, I'm still in high school and everything [Not anymore!!!], so with Rancid and Green Day getting popular, a lot of people complain about people liking punk, "their music" or whatever. As someone that's been into it for a long time, I noticed you thanked Lint and Op Ivy on your first 7", what's your comment on that kind of thing? M: Well,

I remember- see, Green Day's from our area, our guitar player now, the first time I met him, he was with this other band I went and saw, and Green Day played before them, they were nothing. Op Ivy and Rancid, those guys are really cool- I only know their singer by the name Lint, I don't know what he's going by now, but we used to hang out with that guy in Berkley, they're all cool guys. I don't necessarily- I think MTV these days has pretty much decided that for people that weren't around when MDC and DRI, these were San Francisco bands that we'd seen in clubs back in '84 or '85, and I don't remember- MTV has made

punk a household word now. We'd see these bands- and nobody sang about girls- I don't mean to be punker than thou and say this is what's punk and what isn't, but right now the music industry is so gung-ho and they're targeting the youngest generation that was not around when punks sang about anarchy, they don't have any idea of what punk was supposed to be about originally. Even if anarchy is a bullshit idea, and that's just something that people thought was cool back then, that's really where it kinda started, and the most obvious of- bands like Green Day, no one even associates anything they do with the Sex Pistols or the Ramones, and even riff they fuckin do is a Sex Pistols or Ramones riff. IO: They're definitely influenced by those bands. M: But they claim they're not. IO: As far as I'm concerned, Rancid has credibility, as far as Matt being in MDC and everything. M: I play in a band right now with Chris Wilder from MDC. IO: Oh really? M: Yeah, we've known those guys forever. IO: Is that Benumb? M: No, but I know those guys too. Mike just played on their last recording. IO: So what's this band with Chris? M: And the bass player from Spazz is in it. IO: Chris Dodge? M: Yeah, Chris Dodge. That guy's one of the coolest guys I've ever known in my life. He runs Slap A Ham, you probably know that. If you met this guy, you'd never know in a million years that he was in a band like Spazz. IO:

Why's that? M: Well, he's the most normal looking, nicest guy- he's the dude that if you're at a show and someone starts fucking with him, you'll have 50 people in your face on the drop of a dime. People just don't fuck with Chris Dodge. Chris is the coolest guy you'll ever meet, and everyone that knows him has the most respect, cuz he runs the harshest label, he's in this totally harsh, harsh band, and he's the most normal-Joe looking guy that never fucks with anybody, and helps everybody out, you know. He's the funniest dude you'll ever know, too. He's got the harshest sense of humor. He's a totally cool guy. We played this thing- this is how Chris Dodge is funny- we played this thing, me, him, and the guitar player from MDC, and these two chicks singing, all these people that play in these harsh hardcore bands, we dressed in afro wigs, full 70's ABBA outfits, we played nothing but ABBA songs. IO: Oh, is this Bjorn Baby Bjorn? M: Yeah!

IO: Ah. I got a flyer for one of your shows that Chris sent me. M: Yeah, we're just fuckin cracking up, I'm sitting back there playing these disco beats in this afro wig, thinking "What the fuck am I doing here?" And at the end of the gig, they'll give us like \$1500! We're all "What?!" we played the show at some amphitheater in San Diego- there's 3,000 people out there, they put us in this 4-star hotel, and we're in the lobby, and room

CAPITALIST 00

service and everything, and we're like "This is bizarre." None of us have ever done this in our real bands- we just dress up and act stupid and play ABBA songs, and people take us serious. If they heard the bands we normally play in, they'd just think it was fuckin' noise. Then we come back, after getting undressed, cause we're all sweaty and shit, everyone goes back out on stage, tattoos and shit, and they were like "Wait- this is who we just paid money to see? We don't like them- those guys are scumbags!" But they have no idea- they've never even heard of MDC or any of our bands. Kinda funny. IO: A lot of bands these days don't even last a year- why do you think Capitalist has lasted as long as it has? M: Well, back in 87, Santa Rosa, where we're from, used to have a pretty good scene, I mean, there were hella bands, Victim's Family and shit. This was pre-Primus, pre-Green Day. Green Day played, but no one knew who the fuck they were. They're a hell of a lot heavier now than

they used to be. IO: Oh yeah? M: Yeah, they used to be this fuckin pussy-ass, every song was about your girlfriend dumping you, I used to hate them with a passion. But, then Primus came to town, there used to hella punk bands in town, then Primus comes through and everyone goes funk. Eveybody. They all wanted to jump on the bandwagon, except for us. For about a tear, no one gave a shit about what we were doing anymore. So all of a sudden, in about 92, everyone's trying to get back in, be

punk and shit, and by then we already had albums and shit out, we were like the only band that didn't change and try to jump on the band wagon. So now everyone kind of considers us ahead of the pack, or bigger than anyone else, just because all these bands that came back- **Someone else at his place: Is this your favorite band, Matt?** Matt: Led Zeppelin? I only like Led Zeppelin at four in the morning when I'm spun out. What was I saying. I'm not even making sense, huh? IO: Sure you are. So is that where all the anti-funk stuff from "The Art Of Ballistics" came from, like on the inside of my record it says "Fuck capitalist funk." M: Yeah, I was all down on that for a while. Fuck, I just went and saw fucking Primus and Tool the other night, cuz it was a birthday present for my girlfriend, and they were OK, I didn't mind them that much. It was something to do. So before I used to hate them just because they fucked up our scene, there were no more punk bands, and even to this day, we are like the only band doing what we're doing in the area. If we played a local show, with all local band, we'd be like the only punk band, and everyone else doing what MTV's telling them to do. That's what kinda irritates me. That's

why sometimes I'll sound all down on styles- I'm not really down on styles, I'm down on the fact that people are just trying to do what everyone else is doing. IO: OK, one last question. **This is a straightedge zine, and I was wondering about your take on straightedge.** M: I don't have one single problem with it. IO: You think it's all right? M: Well, see, a lot of times I'll hear that what people respect the most about us is that we've never tried to base things on what people will think, and we've got a lot of friends that do a lot of shit, and our guitar player- that guy lives in Valejo. If your familiar with Valejo, in Valejo, there's fuckin dope and guns, and that's it. It's a nice place if your a fucking

gun. So that's just the way it is, and we have friends that don't do drugs. As a matter of fact, there was a couple of dudes at our practice tonight that were full on straightedge and shit, and there's no problem with that. IO: **A lot of people have actually thought that you were sXe because of songs like "Methamphetamine," "Drug Culture," and "Swallowing the Guilt."** M: See, all that shit, we just write songs about shit we've experienced, and fuck, who wouldn't be drug free if they could. Except us, we've been doing drugs our whole fuckin life, so I'm totally drawn to do them. Why would I choose that? If someone thinks bad of me because of it, well, that's their purgative I guess. IO: **It's good to hear someone that has an open mind about it. A lot of straightedgers hate people who take drugs and lot of crusties hate straightedge.** M: We don't think that drugs are cool, or that if you don't take drugs you're not cool. The truth

is, we've done shit our whole lives, we all admit that we're drug addicts and alcoholics, and there's nothing super cool about it. But, you know, people change and, we're all pretty functional people, although we've gone through times when we haven't been. I've been the junkie in the gutter. I'm not now, but I can relate to that. We've been there, so we know what it's like to have righteous assholes trying to tell you what a loser you are. We've experienced it, like "Drug Culture." What that song is about is how we've grown up in punk houses, with mushrooms growing in the sink, some shit on the stove that was probably macaroni and cheese three weeks ago, 24 hours a day people in and out, there's just a cloud of fuckin drugs, and you play and drink and do drugs and live there with all your friends. Some people will look at that and say "Oh, what a fuckin life," and no one's trying to say that we're better than you cause we've been there, but that's what we relate to. I could see people that were all down on it, and slamming it, losing their friends and shit. It's a shame. I've been there and I don't put it down. If there was something to do for them I would though. IO: **Well, that's about it. Thanks, and is there anything you want to add?** M: Anything I want to add... Hmmm... (pause) Don't be mean to anybody. IO: **There's a good message.** M: Don't be mean. Write to Jeff / Capitalist at 2262 Knolls Hill Cr., Santa Rosa CA 95405.

Sadly, Matt is no longer in the band... His replacement is Max, from Spazz. If I had to pick a new drummer for Capitalist, it would have been Max, so it's all good. Both are awesome drummers. Matt's last contribution to the band will be the next record.

36 CRAZY FISTS #4 / 1 pager: This is Dan from SPAZZ's one page newsletter / zine. It's fuckin' dope, almost all West Bay HC shit, covering news, scene reports, interviews, etc. all packed into one page. Also, hardcore and hip hop record reviews. A+ (SASE / PO Box 610112 / Redwood City, CA 94026)

BENT #3 / full, 24pp, copied: All freights, all flicks. Need I say more? This is packed with really high-quality, B & W photos from all around the country... it's dope as fuck, for reals. Get it. A+ (\$1 / PO Box 2283 / Birmingham, AL 35201-2283)

BENT #4 / full, 32pp, copied: Once again, high fucking quality and dope flicks fill this shit up... Plus, naked pictures of a supreme hot girl! I'm telling you, this zine is the shit. (\$2 / PO Box 2283 / Birmingham, AL 35201-2283)

DESTROY BABYLON #4 / full, thick, copied: Hardcore zine from Ohio. I don't agree with everything in Hardcore, but I think that they have a few good things to say. It's too bad they have so much hate and anger in their hearts, though... It's hardcore, you know what to expect. I've read it many times, and it's certainly thought provoking. The layouts aren't too good, but I guess that's not the point. B (\$2 / PO Box 40941 / Cincinnati, OH 45240)

ENGINE #3 / full, 66pp, offset: One of the best zines I've ever seen. Interviews with ASSFACTOR 4 (scary!), LOS CRUDOS (good), SPAZZ (funny), NOLA, as well as photos, reviews, and some opinions. The interviews are all very in-depth and interesting, avoiding questions like "Are you vegan?" "Are you straightedge?" etc. The layouts are pretty decent, all around a very good zine... A+ (\$3 / PO Box 640928 / San Francisco, CA 94164-0928)

HARDWARE #8 / full, 80pp, newsprint: This is the best zine around, in my opinion. A few people have told me that Inside Out reminded them of HARDWARE, which was a real compliment. To those unfamiliar, HARDWARE is an East Coast sXe zine that takes no prisoners. It's kind of like the BORN AGAINST of zines, as it follows their advice of "talk shit. Often." I love it. Thick, takes forever to read. Also, has ints with 97A, ENRAGE, IGNITE (great band), and a huge one plus cover by PUSHHEAD. A+ (\$2 / 120 Coolidge St., 2nd floor / Linden / NJ 07036-4302)

HARDWARE #9 / full, 80pp, newsprint: OK, this has interviews with Mouthpiece, Catharsis, Blast, Downcast, Krakdown, and fucking INFEST!! That alone should be enough to get this fine zine, but toss in really entertaining reviews, writing, and photos and the Hardware attitude, and you've got the best zine out there. The layouts look better than ever, too. A++ (\$2 / 120 Coolidge St.,

2nd floor / Linden / NJ 07036-4302)

POINT FURTHEST FROM THE MIDDLE #3 / full, 44pp, copied: This is bar none the nicest looking zine around, the only close competition would be COMMODITY. Dope as fuck straightedge zine from Seattle with tons of photos of all your favorite HC bands. I fucking love this zine. If you're a nerd, check Carrie's web page at www.mmlink.com/~xcarricx, it's totally cool. This issue has a Seattle scene report and local interviews (BOTCH, NINEIRONSPITFIRE, TRAL, etc.), and all kinds of cool, funny, neat looking stuff. Really, this is one the best zines out there. A+ (\$2 / 752 N. 103rd / Seattle, WA 98133)

POINT OF INTEREST #13 and #14 / half, 24pp, copied: Hmm, you know I really don't like new punk that much, but I do like this zine. There's none of that "off the man" bullshit or anti-sXe crap or anything else... just coverage of the bands he likes. Interviews with Submission, Hold, Cease and Desist, and others. Good, but the layouts are kind of plain. C+ (\$1 / 1004 N. 32nd St. / Renton, WA 98056)

REQUIEM, Winter 95: As death/black metal zines go, this is just OK. It's pretty thick, but also pretty sloppy and poorly done, and for a magazine with so many ads, \$5 seems pricy, since zines like RATIONAL INQUIRER are just as thick but charge \$2. But, anyway, this issue has shit like VADER, IMMORTAL, MOONSPELL, MINDROT, and other shit. The interviews are pretty shallow, as is typical of metal zines, and the photos are of OK quality at best. The CARCASS interview is a bunch of BS which is basically them justifying why they play lame rock instead of grind. But, what the fuck, I read the thing cover to cover in one sitting! C (\$5 / 4465 E Millbrook Rd / Mt. Pleasant, MI 48858)

RUST #3 / #4 / full, 44pp, copied: Damn, I really like this zine... From the slick computer layouts, to the humor, everything is very well done. #4 features a HILARIOUS article on buying guitars, the Hardcore 101 final exam, good hair tips, and other funny shit, as well as interviews with Kiss It Goodbye, Today Is The Day, and Sensefield... The one thing that bugs me, is that they mostly cover that "post-hardcore" rock shit that I hate, but all in all, it's a great zine. One of my favorites. A (\$2 / PO Box 2293 / Seattle, WA 98111-2293)

SEARCH OF SERENITY #1 / full, 32pp, newsprint: I'm sorry, but this zine really fuckin' irritated me. First of all, most of it is rants by sXe kids about how much they hate sXe (then why are you straightedge?!!). That's bad enough, but there's other things. The name, for instance. You know they called it Search Of Serenity just so they could write "SOS" instead of "SES," and they take up two pages to review like a dozen records..

Annoying! However, if you don't like straightedge, to be fair, the zine is OK looking, readable, and all around pretty good for a first issue. C (\$1 / 636 Trace Crossing Tr. / Birmingham, AL 35244)

SOUTHERN FRIED FUNK #4 / full, 24pp, color copied: Bad as fuck graf zine from Tennessee. Tons of skills, this magazine is full of colorful, detailed designs. This is better than most of the bigger graf zines, at least as far as quality of flicks goes. B+ (\$4 / 1517B Church St. / Nashville, TN 37203)

SO, WHY WORRY? #1 / full, 32pp, copied: I really, really, really enjoy reading this zine. It covers territory similar to 10-power violence, sludge, etc. This issue has ints with BOVINE RECORDS, SUPPRESSION, NOOTHGRUSH, and AGORAPHOBIC NOSEBLEED, as well as lots of reviews, and a few miscellaneous things. It looks kind of sloppy, but I think you'll find that the generally "nice" attitude and high quality writing more than make up for the lack of aesthetic appeal. B+ (\$2 / 5711 S. Bruce / Monhans, TX)

UNJUST #2 / half, 72pp, copied: I enjoyed reading this zine, but you may have already seen a lot of it, as there are a lot of reprints. That's fine by me, however, and I wish that political / issue oriented zines were more widely read. UNJUST has interviews with ARDAC (similar to the ALEF), EMS of Surprise Attack, etc. Vegan, pro-life, and sXe... you know what to expect. B (\$2 / 2052 N. 940 W. / Provo, UT 84604)

Um, here's the small z i n e section... Lotsa good zines out there, send em on in! I like most z i n e s , especially sXe and graf ones. Also, I'm going to do the grading system like with the records, just to get to the bottom line quicker, and some info on the zine after the title (size, thickness, and method of printing).

zines

ASCENSION

ALL ASCENSION
photos by
Julia Barrett



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• ABOVE: Mystery character LEFT: New
• jacks howard AOD devil B. LEFT: FEVER?
• on Comet B. RIGHT: Old SOBER throw up
• on Hana Teriyaki
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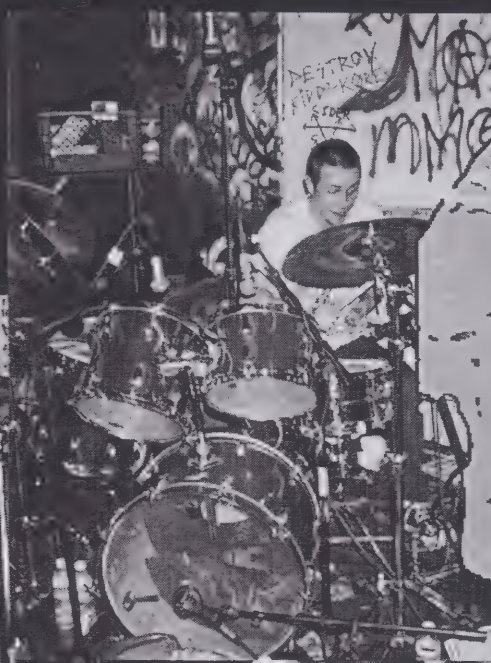
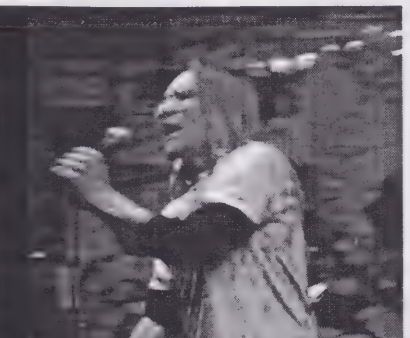
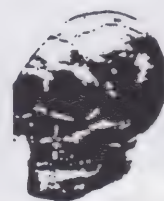




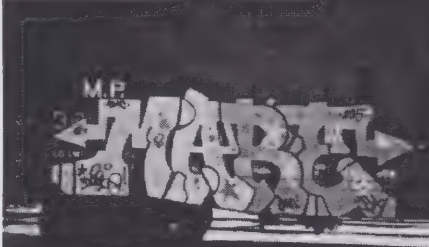
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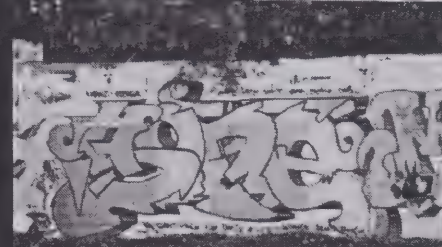
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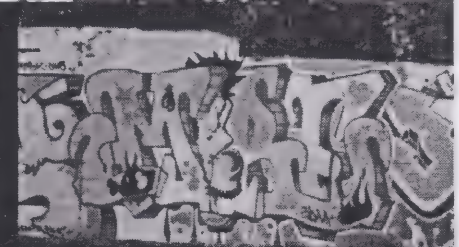
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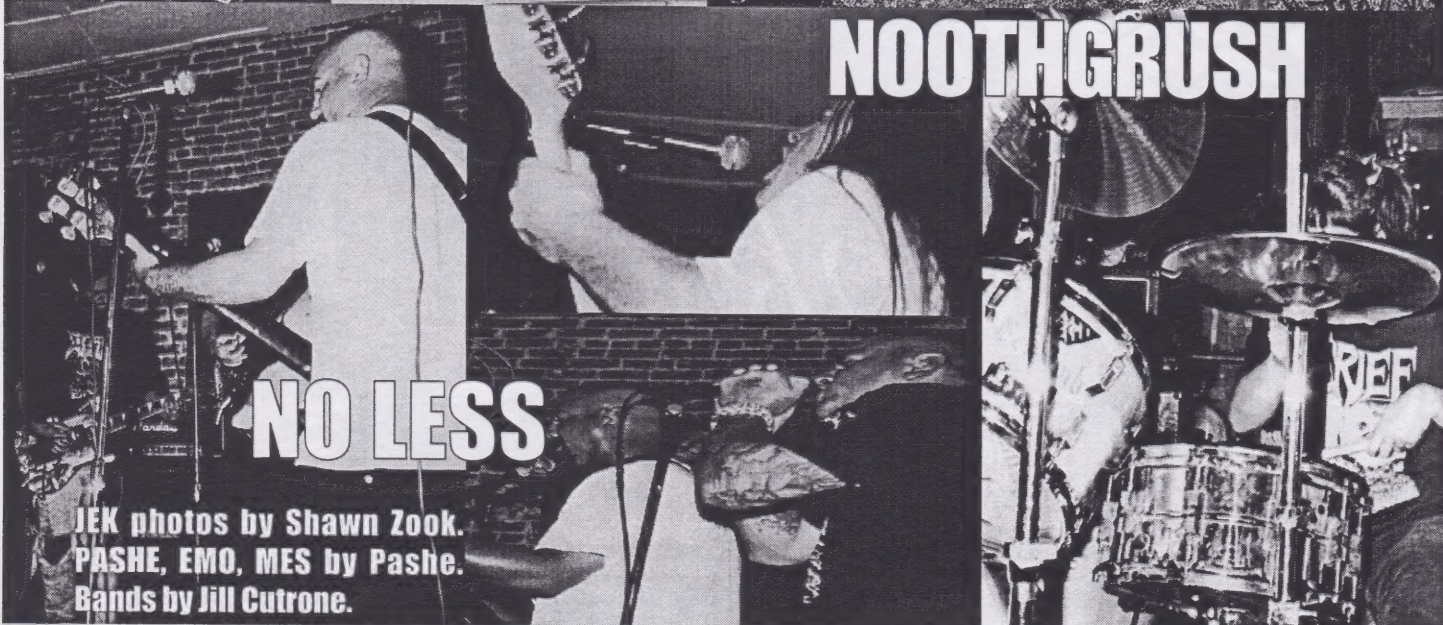
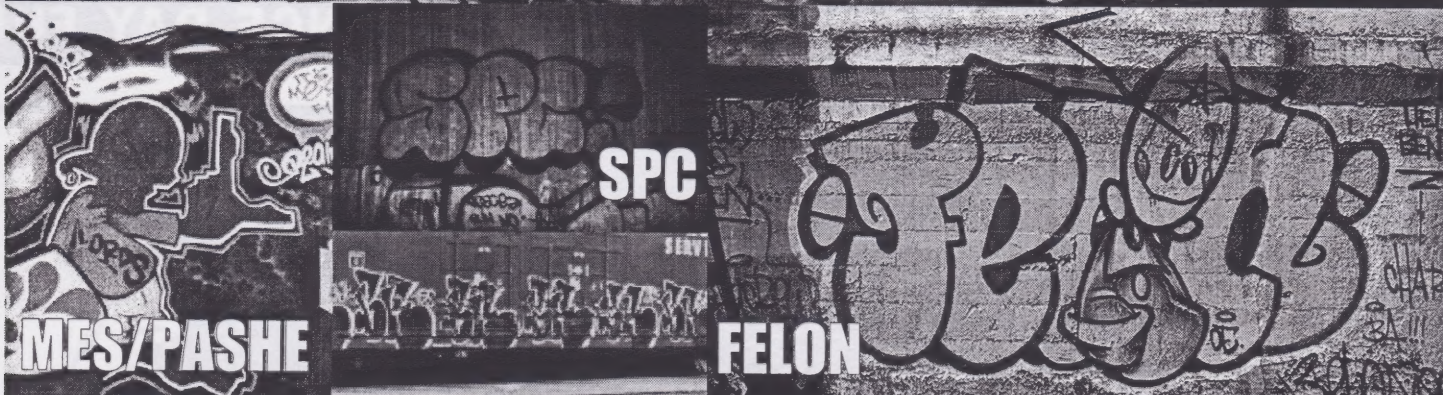
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"Songs and Stories" 7"

Action Patrol
"The Weak Force" LP

(Young) Pioneers
7" single

Maximilian Colby
discography cd

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OK, so I'm just about done with this shit... A few last things: I really, really, would like to get a good graf-style comic in here, like 2 or three pages. If you have one, send it in- but it's gotta be GOOD. I really liked that comic that Epic did for Can Control a while back. That's kinda what I'm looking for.

Any photos you send me will be returned, unless you say that I can keep them. I can always use help in that area; I couldn't have done this issue without the help of Jill Cutrone, Mare NSA, SPC, Max and Dan, Cyme 742, Drew, Julia and Marne, Jamie Sin, Woofa, and anyone else I may have left out. Thanks!

Um... I really appreciate that people send me things for review. Thank you! If you have something you want me to review, the things I like best are grindcore, death metal, a little



black metal, power violence, and metallic / sXe type shit. If everyone else says your record is "too metal," I'll probably like it. Ask my friends. I'm so metal, I said that the Eucharist and Mine LPs were emo when Blair played them for me. I even told him that Born Against was "pretty emo." I don't think Earth Crisis are a metal band. I don't think Snapcase are hardly metal at all. I think Slayer and Morbid Angel and Possessed are metal, but I know the difference between metal and hardcore. Cuz I'm not stuck in 1986.

Um, yeah... that's about it, ya know? So, um, here are some bands and people that are good dressers, OK? Bloodlet (A+!) / Spazz (especially Dan) / Earth Crisis / Snapcase / Shelter (especially Ray) / Cindy Baker / and the best dresser of all is Julia Barrett.

Yeah. That's all.



BLOOD RED / full, glossy,

48pgs: Nice layouts! This is what my zine would look like if I had the money for glossy paper and a fancy computer. Also, great Socialist politics, as well as interviews with SOIA, Chokehold, Redskins, Mumia Abu-Jamal, and reviews. Good, good job. A (\$2.50 / 35 Grenadier Rd. / Toronto, Ont. / MGR-1R1 / Canada)

CAVITY new 7": Yes, very slow, crushing hardcore out of Florida, everything you've heard is true. I like this a lot better than their older stuff that I'd heard- that stuff was good, but this is much better. Heavy, slow, and heavy. A (Rhetoric / PO Box 82 / Madison, WI 53701)

DILEMMA #2 / full, copied, 44pgs: Pretty typical, but pretty good sXe zine from CA. Interviews with Strife, Food Not Bombs, Palefire, and Conquer The World Records. The only thing is, it seems like there's a lot of wasted space in this. Lots of half and third-page photos, large type, etc. However, the pictures are well-done, as is everything else. A quick read, but good. B (\$2 / 2841 Shrike Dr. / Laguna Niguel, CA 92677)

HEARTATTACK #13: As usual, an excellent job by McClard and company. This issue marks the appearance of red spot color and another step up in the layout department. You've seen it, just go buy it, OK? A (\$1ppd / PO Box 680 / Goleta, CA 93116)

NO LESS "Lesson Two" tape: You know, this band is bad as shit and they get no recognition. For those of you that miss PLUTOCRACY, this is the band you've been waiting for. It's two or three guys from PLUTO and they pretty much sound exactly like later PLUTO. Crazy gangster grind with a sense of humor. Really good.

A (\$3 / PO Box 1343 / Redwood City, CA 94064) DESCENDENTS "Everything Sucks" CD: If you didn't know, the DESCENDENTS are one of my all-time favorite bands. I like ALL, but not as much. This is not the DESCENDENTS of old that I was hoping for. To me, that means "Milo Goes To College" and especially "I Don't Want To Grow Up." This sounds more like new ALL with MILO singing. It's good, don't get me wrong, but it just doesn't live up to classics like "Clean Sheets," "Sour Grapes," or "Christmas Vacation." With the exception of "She Loves Me" and "Sick O Me" I can do without this CD. I can see how it could become very popular now that this kind of stuff is so trendy. Oh well. B- (Epitaph.)

PROPAGHANDI "Less Talk, More Rock" CD: I was saying to Justin the other day that it seems like anyone who knows what's up likes PROPAGHANDI and hates everything else on Fat, while all the mall punks and frat boy NOFX fans love all of it but PROPAGHANDI. I personally love their lyrics, and the music becomes enjoyable without the annoying, mean, sarcastic lyrics of Fat Mike. Too bad more bands aren't as cool as this. A+ (Fat Wreck Chords... go to the mall)

EXTENT #4 / full, newsprint, thick: Of all the "big" zines, this is my favorite- besides HARDWARE. The layouts are good. I enjoy the writing, and it doesn't have the pretentiousness that many of those zines do. The photos are kind of weird, though. He used like a 55 line screen for some reason. Nonetheless, interviews with Damnation, Fastbreak, and Tony Victory round this out to be pretty enjoyable. Oh. Comes with a CD of previously released rock garbage from Doghouse and EVR. Yuck. A- (I

unno... buy it at Tower)

CHANGE ZINE #7 / full, copied, thick as fuck: While this is certainly not the best thing I've ever seen, I do think it's pretty good. There's no much shit in here, I don't even remember it all... Um, stuff about the Simpsons, Fugazi and basketball, which I fucking hate. B+ (\$2 / 9 Birchwood Ln. / Westport, CT 06880)

NO IDEA #11 / full, color newsprint, thick: Pretty darn good... I can't say I liked most of the stuff in it, like Sparkmarker, but I can objectively say that it's a good zine. Nice layouts, I guess. (\$7 / PO Box 14636 / Gainesville, FL 32604)

V/A "World Domination" CD: Black metal sampler from the label that started it all, Osmose. This is the good shit- IMMORTAL, MARDUK, ABSU, IMPALED NAZARENE, etc. Fuck the flutes and melody, this is the fast, violent shit. Good, good, comp. The only band that's missing is ABIGOR. Yep, good CD. A (Osmose, get from Vacuum)

MONSTER X "Will To Die" 7": If ya take out the lyric sheet, and fold it out, there's a poster. See the logo up at the top, the spiky one? I drew it. That should be reason enough to get this record. B- (Ebullition)

GRIEF "Miserably Ever After" CD: I really didn't want to like this, for the song "Straight Edge Closed Mind," but it's actually pretty good. Real slow, real metal sludge shit. I like their split with CORRUPTED a little better, but this is good stuff if you like it slow. Better than EYEHATEGOD by a long shot. (Pessimiser / Theologian)

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